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"THE MUSE"

By Samuel F. B. Morse
See Article on Page 7

1st MARCH 1932

25 CENTS



"TRIBBIE"

By George DeForest Brush, N.A.

We are pleased to announce that eleven paintings by George DeForest Brush, N.A., were sold on the opening day of his exhibition. This is certainly a high tribute to the work of this great American master and speaks a note of encouragement to those who feel American art is being neglected at the present time. By request Mr. Brush's exhibition will be extended through March 5th.

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Optimism

On page 15 of this issue of THE ART DIGEST will be found two articles that will be inspiring to the whole art world. One records the remarkable success of the Luigi Lucioni exhibition at Ferargil's in New York, in which nearly all the important pictures were sold, and the other an almost equally striking number of sales at the exhibition of paintings by George DeForest Brush at the Grand Central Art Galleries. Dealers in old masters likewise have been heartened by an increase in public interest within the last fortnight. These circumstances, together with the increased attendance at nearly every gallery display, not only in New York but throughout the country, indicate that art at last is emerging from the doldrums that have held it during the last two years.

Museum after museum in their 1931 reports are revealing that the year saw a decided increase in the number of visitors.

It becomes evident that the period of depression, while it may have affected sales of works of art appreciably, did not have a similar effect on the public's interest in art. This enhanced interest, it may confidently be predicted, will be translated ultimately into sales. Of particular good cheer right now, is the indication that the buying period has actually begun, and that art is coaxing some of the nation's hoarded wealth into the open.

Now is the time—in March, April and May—for the art world to assume that the fruition of America's unprecedented art movement is at hand, that the time is ripe for a "Buy Now" effort,—and not to await "next Autumn."

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"Youth", by C. W. Hawthorne—private owned for many years—is now on view in this Gallery as part of our permanent collection. The painting is representative of the finest of Hawthorne's work, and would be of exceptional interest to the collector seeking a particularly notable example of distinguished American Art.

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NEW YORK

New York Criticism

[Concluded from page 19]

gives it a distinction above most of the other works on view."

Henry McBride of the *Sun* has every hope for Benn's future. "He has force, bold color and a natural use of the brush. He is rough at times. This may be due to the desperate effort to conquer the world's indifference; and it may be, with friends and applause, he will eventually learn to deliver his message less raucously. If not, he is still a man of power who should not be ignored."

Never Changing, But Unrepeating

It does not matter whether Hovsep Pushman, who had a show at the Grand Central Galleries, shows old or new canvases, says Edward Alden Jewell of the *Times*. "Pushman's art never changes, nor does quality fluctuate. At the same time—and this in a sense is quite remarkable—one does not feel that, pursuing a formula scrupulously mastered, he merely repeats from year to year. In this regard Pushman's work is like that of the grand old Chinese masters whose theme, venerable as earth itself and sky, flows with the abiding yet; ever various rhythm of time."

Inelastic, "With Saving Graces"

A lively sense of humor and a disarming frankness characterizes the work of Minna Citron, shown at the Brownell-Lambertson Galleries, for, as the *Post* says, "her line is often inelastic and her color not quite ingratiating. Yet with these strictures delivered, the positive virtues of her ability to render mass and a sense of voluminous form in her figure paintings and to imbue her work with the saving graces of both sympathy and humor

must be recorded. These are no small consideration when added to a sound basis of craftsmanship."

Gris's Posthumous Exhibition

Juan Gris, whose untimely death was a shock to the art world, was given his first one-man show in New York at the Marie Harriman Gallery. A disciple of Picasso, he was often called one of the big three of abstraction with Braque and Picasso, in the early days of Cubism.

"In his color," said the *Post*, "he revealed his special gifts, as well as in the refinement and beauty of his drawings. He possessed a slight but real endowment which might have developed more strikingly in other phases of artistic pursuit than in the austerity and cerebral preoccupation with structure and organization of the Cubist program."

A "Sisters Act"

The Marie Sterner Gallery is presenting the work of two sisters, Elena and Bertha de Hellebranth, Hungarian artists, until March 12. The 30 canvases include figure subjects, portraits, still life, landscape and genre pictures. Although they paint together, the sisters, according to the critics, derive widely different effects from the same subject.

Summer Schools

Students are now enrolling in the Summer art classes. The columns of THE ART DIGEST will carry announcements to the whole art world. See pages 26, 27, 28 and 29.

George Washington

[Concluded from page 5]

now in the Pennsylvania Academy of the Fine Arts. A smaller version, showing in the background a bay with a town and ships, is also included. The museum's Trumbull portrait from the Charles Allen Munn bequest of 1924 was probably painted while the artist was in London. It shows Washington standing in a barren landscape, his black body servant, Billy Lee, holding his horse at the right. Other portraits are a Rembrandt Peale; a canvas by Edward Savage, lent by De Lancey Kountze; a James Peale and a Charles Willson Peale lent by Luke Vincent Lockwood; and a small profile portrait by James Sharpless.

The prints all come from the museum's collection of Washington prints, which is one of the largest and most valuable in existence. 339 of the 880 examples described in Hart's standard catalogue being present in the file.

The New Haven Prizes

The 31st exhibition of the New Haven Paint and Clay Club, at the Public Library until March 20, comprises 138 paintings, 21 sculptures, 14 miniatures and one screen.

The prize winners: The Mr. and Mrs. Barton Mansfield prize (\$100) for the best work of Carle J. Blenner's still life, "Poinsettias"; the John I. H. Downes prize (\$100) for the best landscape, Samuel F. Hershey, "October Afternoon"; the New Haven Paint and Clay Club prize (\$100) for the best work of art by an active member, Marion Boyd Allen, "Margot"; prize for the best work of art by a Connecticut artist, Ray Weiss, "Les Grands Arbres"; the Lindsey Morris Sterling memorial sculpture prize, Nanna Matthews Bryant.

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Volume VI

New York, N. Y., 1st March, 1932

No. 11

Nation's Print Makers 58 Percent Conservative, Year's "50" Reveal



"Hungry Mouths." Etching by Eugene Higgins.



"Nude." Lithograph, by Coreen Mary Spellman.

The "ratio system" devised by the American Institute of Graphic Arts as a means for making its 1932 selection of "The Fifty Prints of the Year" as representative of present tendencies as possible has established that American print makers are 58 percent conservative and 42 percent modernist. If the system is made permanent by the Institute, its percentage as revealed each year ought to provide an index of tendencies, at least among print makers. The exhibition will open to the public on March 3 at the Art Center, New York.

The Institute picked two jurors to select "the fifty" for 1932,—John Taylor Arms for the conservatives and Max Weber for the moderns. Under the new scheme the two jurors, working together, divided the hundreds of prints submitted into two main groups—one comprising the examples which

Mr. Arms considered were conservative, the other the ones Mr. Weber claimed as modernist. The prints which they both claimed and the ones which neither cared to classify were placed in a third group, which did not figure in establishing the ratio. The count showed 58 percent in Mr. Arms' pile and 42 percent in Mr. Weber's. This meant that Mr. Arms could pick 29 prints and Mr. Weber 21. The "neutral group" was considered common ground to choose from.

Nobody, not even the artists, will ever know officially which prints were chosen as conservative and which as modernist. In fact, the jurors were in agreement on including certain examples. Anyone is at liberty to divide them to suit himself. THE ART DIGEST tried it. In the effort to be fair, it decided to reproduce nine of the sixteen which Mr. Burton Emmett, in charge of the exhibition, selected for photo-

graphing—five conservative and four radical. Maybe, however, it unwittingly got the ratio reversed. Readers can judge.

Etching leads all other media in this year's "Fifty Prints" with 17 examples, lithographs are second with 13, and drypoints third with 11. There are two wood engravings, and one example each of rotaprint, aquatint, engraving, paraffine process, engraving-and-drypoint, aquatint-and-drypoint and aquatint-and-mezzotint.

According to Mr. Emmett, invitations to submit prints were sent to every recognized print maker known to the Institute—more than 2,000 in number. Both jurors were required by the Institute's rule to include among the selections one example of their own work.

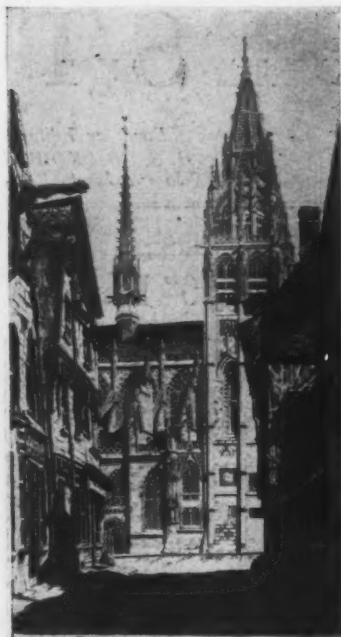
Three different sets of these fifty prints will be sent on tour, as heretofore, during the twelve months, March to March, making it possible



"Stone Cutter." Drypoint, by Gifford Beal.



"A Deserted Farm." Wood Engraving, by Thomas W. Nason.



"Sunlight on Stone—Caudebec-en-Caux." Etching by John Taylor Arms.



"Mother and Child." Aquatint and Mezzotint, by Alexander R. Stavenitz.



"Lower Manhattan." Lithograph, by Adolph Dehn.

for the exhibition to be shown in public libraries, museums, colleges and print clubs in some 60 cities, large and small in the United States.

The full list of "The Fifty Prints of the Year" for 1932, with their prices, follows:

Myer Abel, "Still Life—Pitcher," lithograph, \$10; John Taylor Arms, "Sunlight on Stone, Caudebec-en-Caux," etching, \$36; Gifford Beal, "Stone Cutter," drypoint, \$30; Frank W. Benson, "Black Ducks Towering," drypoint, \$75; Richard W. Bishop, "Coming in," drypoint, \$48; George Elbert Burr, "Superstition Mountain—Apache Trail—Arizona Night," drypoint, \$50; Samuel Chamberlain, "Beauvais," etching, \$36; Charles T. Coiner, "Practice," rotaprint, \$10; John E. Costigan, "In the Fields," etching, \$20; Adolf Dehn, "Lower Manhattan," lithograph, \$20; Kerr Eby, "Evening," etching, \$36; Ernest Flene, "Bather," lithograph, \$15; Wanda Gág, "Grandma's Kitchen," lithograph, \$15; Gerald K. Geerlings, "Scenes That Pass," drypoint, \$30; Armin Hansen, "Over the Top," etching, \$50; "Pop" Hart, "Tzarsacua Falls—Urnapan," lithograph, \$20; Childe Hassam, "New York 1931," etching, \$125; Arthur W. Heintzelman, "Cavalli di S. Marco, Venezia," drypoint, \$55; Eugene Higgins, "Hungry Mouths," etching, \$40; Victoria Hutson, "Stairway," lithograph, \$15; Irene Kiesel, "Mask and Cacti," aquatint, \$15; Yasuo Kuniyoshi, "Still Life," lithograph, \$20; Robert Lawson, "Smuggler's Cove," etching, \$20; Allen Lewis,



"Smuggler's Cove." Etching, Robert Lawson.

"The Immigrants," illustration for "Calico Bush," wood engraving, \$15; Martin Lewis, "Rainy Day in Queens," drypoint, \$36; William Auerbach Levy, "Timothy Cole, No. 11," etching, \$36; Charles Locke, "The Reading Room," lithograph, \$12; Louis Loxowick, "Subway Construction," lithograph, \$20; William Meyerowitz, "Crucifixion," etching, \$35; Fred Nagler, "A Frightened Child," etching, \$10; Thomas W. Nason, "A Deserted Farm," wood engraving, \$12; Robert Nisbet, "Page's House, No. 3," drypoint, \$18; Roi Partridge, "Wells in the West," drypoint, \$10; Jose M. Pavon, "Blanchisserie," lithograph, \$12; Orville H. Peets, "The Crossing," engraving and drypoint, \$18; Angelo Pinto, "Harem Backstage," aquatint and drypoint, \$18; Grant

Reynard, "The Degas Portrait," etching, \$20; Ernest D. Roth, "Street in Rouen," etching, \$30; Chauncey F. Ryder, "Moonshiners' Cabin," drypoint, \$25; Bernard Sanders, "Uncle Aaron," engraving, \$25; Shelby Shackelford, "Baby Posing," paraffine process, \$10; John Sloan, "Robert Henri, Painter," etching, \$36; Coreen Mat Spellman, "Nude," lithograph, \$10; Alexander R. Stavenitz, "Mother and Child," aquatint and mezzotint, \$12; Max Weber, "The Mirror," lithograph, \$35; Herman A. Webster, "Venus in Moonlight," etching, \$40; Stow Wengert, "Housewife's Garden," lithograph, \$12; Lewis West, "Blizzard Coming," etching, \$48; Charles H. Woodbury, "Portsmouth," etching, \$25.

Segregation

The controversy over "Washington Crossing the Delaware" in the Metropolitan Museum, New York, brought a suggestion from Dorothy Grafly of the Philadelphia *Public Ledger* for the segregation of folk art and the art of masters. The Leutze picture would be classed, according to Miss Grafly, as a folk production, being eloquent of a period in America's art development.

"Europe is older and wiser in museum lore," she wrote. "It knows that there are works of value from one viewpoint that are of little worth when weighed with great masters. It cultivates folk and historical museums.

"Wherever art has flourished it has shown itself in two forms—the exalted art of the masters and the folk art of the people. American so-called 'primitives' and historical paintings fall under the folk art head. To many an average citizen they mean far more than all the fine art galleries. . . . It is safer, even from the standpoint of our own art development, to hold our relics, however much they may seem obsolete, in public repositories where, a hundred years hence, they may still be found as part of our national heritage."

An "Abstract Ball"

The first costume ball ever given by the artists of New York, uniting all different branches of the arts, will be held in the grand ballroom of the Hotel Plaza, March 11, under the patronage of Contemporary Arts. The "Abstract Ball" is to inaugurate an annual series similar to artists' balls in Europe.

Fresnaye Posthumous Show

During March at the Marie Harriman Gallery, New York, a posthumous exhibition of the works of Roger de la Fresnaye will be held for the first time in America. The collection comprises water colors, pencil drawings, ink and sanguine sketches, representing the artist from 1919 until his death from the effects of the war in 1925.

THE ART DIGEST will gladly try to find any work of art desired by a reader.



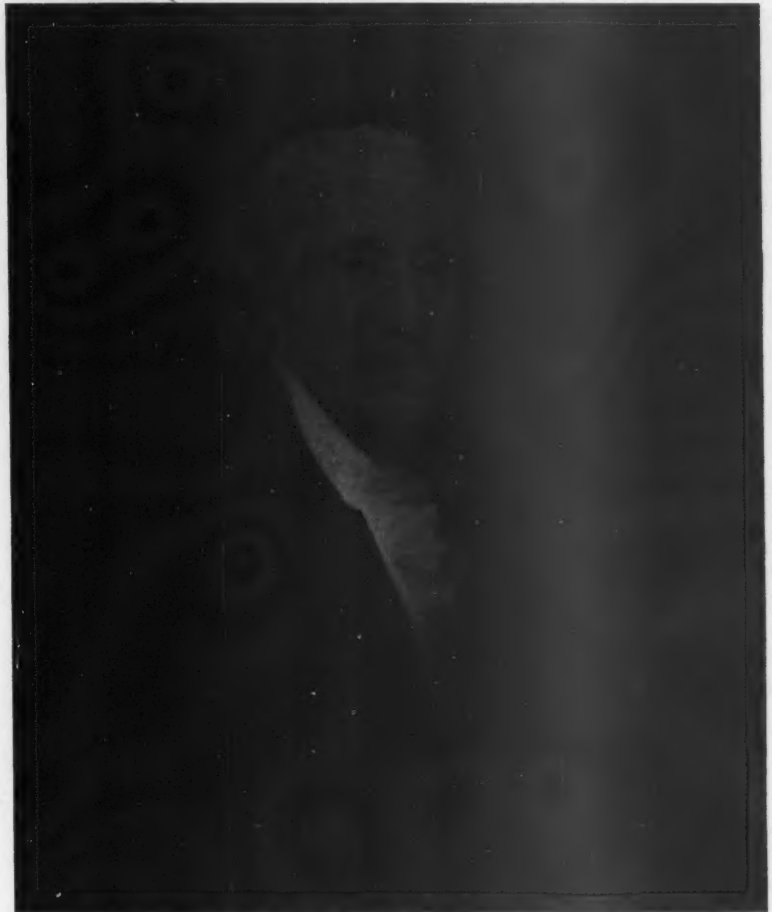
"Stairway." Lithograph, by Victoria Hutson.

Museum Hangs Washington Portraits in Room Where He Danced

As its contribution to the bicentennial celebration of the birth of George Washington, the Metropolitan Museum of Art, New York, has brought together a notable exhibition of Washington portraits—paintings, prints and sculptures. The portraits, felicitously hung in the Alexandria Assembly Room in the American Wing, (a room in which Washington used to attend dances), will remain on view until Nov. 27. Private collections and the museum's own treasures have been equally drawn upon to produce a most interesting show. Limitation of wall space in the room held down the number of exhibits, a fact which met with the approval of the critics, since it eliminated the monotony likely to characterize a large commemorative display.

The star picture of the show is the famous Gibbs-Channing-Avery portrait by Gilbert Stuart, which is of the so-called Athenæum type. Although Washington's likeness has been rendered by many artists, it is from the Stuart series that Americans have taken their conception, either rightly or wrongly. "It is Gilbert Stuart," wrote Henry McBride in the *New York Sun*, "who has definitely given us our ideal of him. Whenever the thought of Washington flashes suddenly into the mind of an American it is always with the lineaments and with the noble poise that we recognize in the Gibbs-Channing-Avery portrait." This was painted perhaps from life and sold to Colonel George Gibbs, a friend of Stuart's. Colonel Gibbs sold it to his sister, who in 1858 gave it to her son, Dr. William F. Channing. Dr. Channing sold it about 1889 to Samuel P. Avery, from whose son it was acquired by the Metropolitan in 1907, through the Rogers Fund. Another Stuart in the show is also of the Athenæum type, lent by John Hill Morgan. [The Athenæum portrait, or, rather, sketch, belongs to the Boston Museum].

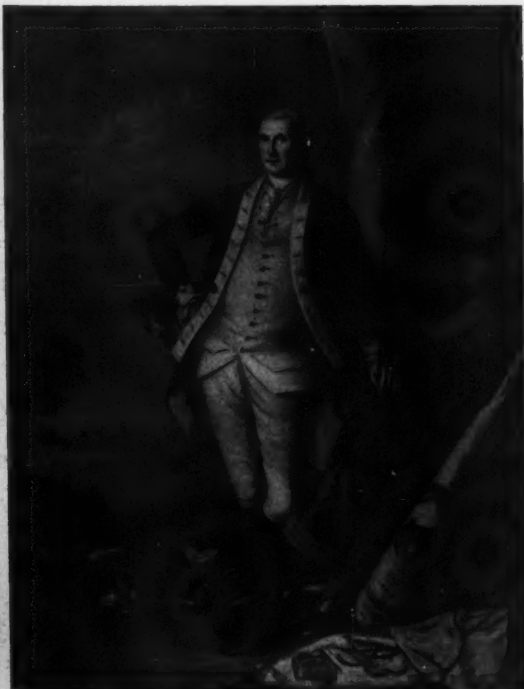
Numerous other phases of Washington's life are included. The military Washington is depicted in the museum's full length portrait



George Washington, by Gilbert Stuart. The Gibbs-Channing-Avery Portrait.

by Charles Willson Peale, of the so-called Continental type, showing the Commander-in-Chief resting one hand on a cannon. This is a

replica of a painting done for the Supreme Executive Council of Pennsylvania in 1779, [Continued back on page 2]



George Washington, by Charles Willson Peale (1779).



George Washington, by John Trumbull (1780).

Acquires Sculpture from Angkor, Jungle City



Head of an Asura.

The Minneapolis Institute of Arts has acquired five of the outstanding pieces from the Quaritch Wales collection of Khmer sculpture, through the Dunwoody Fund from Ralph M. Chait of New York. The figures belong to the XIth and XIIth centuries, the classic period of Khmer art, and are, with one exception, from the region of Angkor, that abandoned city buried in the deep jungle on the western boundary of what is now Cambodia, Indo-China.

The Institute's *Bulletin* gives an account of the environment of these mysterious relics of a lost civilization and a brief outline of what is known of the Khmer race: "Where the Khmers, or Cambodians, originated, cannot be stated with unchallengeable authority. But that they were well established in the eastern part of Indo-China as early as the year 400 of our era is a fact of history. Their power grew steadily, and from about 800 to the middle of the XIVth century they constituted the greatest force, military, civic and cultural, of Indo-China. It was during the XIth, XIIth and XIIIth centuries that the Khmer rulers erected the immense palaces and temples in and around Angkor—buildings and cities that they abandoned after their defeat by the Thai, formerly their slaves and subjects. The temples were originally built for the worship of the Brahman, or Hindu deities. But Buddhism is here also, having filtered in from Ceylon and Burma and possibly from China.

"The cult of Buddhism, in its long history which had its beginnings in India in the sixth

century B. C., had changed considerably from the teachings of Gautama, the Buddha. The pure Hinayana, or 'Lesser Vehicle,' of the founder had had to contend with the complex theology and mythology of Brahmanism, and an intermingling of the two systems became the religion of Cambodia, where many of the ancient temples, under one roof, sheltered statues and carvings of Brahma, Siva, and Vishnu on the one hand, and of the Buddha, on the other.

"To many of us of the western world, Buddhistic iconography is frequently not only puzzling and alien, but also without beauty. We lack understanding, and sometimes also sympathy, for the basic concepts of Buddhistic thought and life. The so-called 'oriental' attitude is too often dismissed as negativistic, to the neglect of its ethical code of life, which is a yearning for perfection, and the attainment of a blessed state, Nirvana, through the sublimation of desire. It is in the inner life, insists the Buddha, that the true goods and ills are to be found. Peace, freedom, contemplation—these are the things that are worth while, for the individual and for the world."

Reproduced is the head of an Asura, made of light brown sandstone. The Asuras were demons, sons of Diti the Evil sister in the Hindu epic of the Ramayana. They appear again and again in the great bas-reliefs of Angkor Wat, their faces as fantastic as the legend that evoked them. The full-lipped mouth above the square, powerful chin is immense, and the wide open, staring eyes project demon-like from beneath brutal brows.

Despite Handicap

In spite of England's unfair law which prohibits her national galleries from lending their treasures, although London has profited by priceless loans from Italy, France, Germany, Belgium, etc., some sort of an exhibition of British art will be held at the Musées de l'Orangerie et du Jeu de Paume, Paris, in May, the English month of roses. The exhibition will not be as comprehensive as any of the great shows at Burlington House, London, but it will do its best to be as representative as possible, and probably will be confined to painting.

The London *Times*: "It is hoped to secure the loan from private collections and from such public galleries as are permitted by law to lend their possessions, of from 100 to 150 representative works of non-contemporary British art which will be exhibited in the Orangerie. A collection of contemporary British paintings, which, it is generally recognized, are all too little known in Paris, would be housed in the Jeu de Paume."

She Rules and Paints

The first public showing, probably, of the paintings of a reigning sovereign, is being held by Queen Wilhelmina of the Netherlands, at the Kleykamp Galleries, in The Hague. Nearly 100 paintings and sketches are being shown, and the London *Times* reports that artists and critics who have seen her work have been unanimous in their expressions of admiration of the Queen's sense of color and of her "eye for a subject." The exhibition, which was the Queen's own idea, is being held to raise a fund for distressed artists.

The Queen's principal teacher is M. W. A. van Konijnenberg, well known for his modern handling, both in spirit and technique, of Biblical and mystical subjects.

Of course, several old Chinese emperors held high rank as painters, but no records of "public exhibitions" are known to exist, and if there are any such records, the Japanese may destroy them in their destruction.

Loren Barton and Rome

Loren Barton, of Los Angeles, is working in Rome. The *Christian Science Monitor* says she will take a villa and establish an art center "for an entirely original and highly artistic line of craftsmanship, for which Italy can furnish a better quality of craftsman than any other country."

Loren Barton, great-grand-niece of Clara Barton, founder of the Red Cross, lived in Los Angeles from childhood and there at 16, began her artistic career. She soon gained recognition; 15 of her drawings and etchings are in the Metropolitan Museum, New York, 15 in the Smithsonian Institution in Washington, and she is represented in many American and European art collections.

"Michigan-Indiana-Ohio"

The Michigan-Indiana Museums Association at its annual meeting voted to add Ohio to its territory and to change its name to the Michigan-Indiana-Ohio Museums Association. It also voted to affiliate with the American Association of Museums as a regional conference.

New Syracuse Galleries

Syracuse, N. Y., has a new art firm, the C. S. Congdon Gallery in the Mizpah Hotel, which will seek especially to sell the work of Central New York artists. The first exhibition included several pictures by members of the local Associated Artists Society.

Exhibition Places Morse in High Niche as Early American Master

Samuel Finley Breese Morse (1791-1872) is known throughout the world as the inventor of the telegraph; his work as one of America's prominent early artists is incidental and little considered. Yet Morse's training and the best years of his life were devoted to art, his profession. It was only after art—as a profitable business—abandoned him that he abandoned art. As Jean Brockway points out in the *New York Times*, his desertion was in no way a reflection on his standing as a painter. The America he returned to after his years of study in England under Allston and West, was a changed America. The "Reign of Andy Jackson" and the period of Western expansion ended the era which had nurtured Stuart, Copley, Trumbull, Sully and the Peales.

It was on the return voyage, in 1832, from his second European sojourn, that Morse worked out the principles of his electric recording telegraph. The centenary of that date is being marked at the Metropolitan Museum by a great exhibition of Morse's paintings, an exhibition which Henry McBride of the *New York Sun* feels will move him up higher in the ranks of American artists. It is a large exhibition, comprising 53 portraits, the field in which Morse was forced to work through necessity, and ten landscapes and figure pieces, the field which he loved best. The catalogue, written by Harry B. Wehle, associate curator of paintings, is interesting and sympathetic.

In direct opposition to Morse's own idea of his art, the New York critics classified the portraits as far superior to the ambitious figure pieces. They have proclaimed the portrait of Lafayette, lent by the city of New York, as his masterpiece. The artist was at the height of his career when the Marquis arrived in America in 1825 to be dined and wine as a popular hero. Lafayette had changed from the youthful, slender fighter of Revolutionary days; he had become heavy, and life had left its marks on his face. The city of New York wanted a full length portrait to hang in the City Hall, and Morse received the commission against the competition of Sully, Vanderlyn, Rembrandt Peale, Jarvis, Inman and Ingham. Morse wrote of the painting several years after its completion: "As a work of art, I cannot praise it. Still, it is a good likeness, was very satisfactory to the General . . . the figure coming against a glowing sunset sky, indicative of the glory of his own evening of life. Upon his right, if I remember, are three pedestals, one of which is vacant as if waiting for his bust, while the two others are surmounted by busts of Washington and Franklin."

Morse was the first president and stalwart defender of the National Academy of Design, which in 1826 grew out of the New York Drawing Association which he had organized. "The new organization," writes Mr. Wehle, "was bitterly opposed by the officers of the dominant American Academy of the Fine Arts, whose president was John Trumbull. Morse as president threw his entire energy into the undertaking. He . . . publicly deplored the lack of support in America of the fairest productions of American artists, he answered his adversaries and those who attacked the National Academy with endless, closely reasoned arguments. Seven years later he was still willing to drop everything for ten or twelve days at a time while he wrote replies to the pamphlets of Colonel Trumbull." Such a fighter might today ease the burden of the National Academy in its fight against the moderns.

Bitterly disappointed, Morse gave up art in



Marquis de Lafayette, by Samuel F. B. Morse.

1839 to devote the rest of his life to perfecting the telegraph. His two most ambitious projects had been failures: "The Old House of Representatives," containing 86 miniature portraits (now lent by the Corcoran Gallery); and "The Exhibition Gallery of the Louvre," on which he labored 18 months, depicting 37 masterpieces in the Louvre (lent to the exhibition by Syracuse University). After offering them everywhere, he had sold the first for \$1,000, the second for \$1,300. The last flare-up of his artistic impulse came in 1846, writes Mr. Wehle. He was 55, and the success of his invention was assured. In that year Inman

died, leaving his panel in the Rotunda of the Capitol unfinished. Morse's ambition, frustrated years before, was also to have a panel in the Rotunda. Friends of Morse pushed his claims in Washington, but after two year's of delay, William H. Powell, "youthful son of the increasingly important state of Ohio, got the coveted commission." Morse was stunned and wrote to his faithful friend, J. Fenimore Cooper: "The very name 'paintings' produces a sadness of heart I cannot describe. Painting has been a cruel jilt to me. I did not abandon her; she abandoned me."

The exhibition continues until March 27.

Idaho's Art Movement

In the sparsely settled state of Idaho there has been organized the Boise Art Society. An exhibition gallery has been opened in the First National Bank Building and several shows have been held. It has started a permanent collection, and aims to further the recognition of American art.

James A. Fennell, Boise architect, is president, and Mrs. Willard Burns, former art instructor in Chicago, is chairman of the exhibits.

Vienna Gets "Laughing Boy"

From Vienna comes the report that the "Laughing Boy," famous bust by Desiderio da Settignano, which was erroneously reported sold to an American, has been willed to the Vienna Museum by Gustav Benda, its owner.

Among other valuable art objects in the bequest is the bronze relief, "Madonna With Child and Angels" by Bertoldo di Giovanni, master of Donatello and Michelangelo. The Benda collection will remain intact.

Kansas City Acquires a Memorable Van Gogh



"Les Oliviers" (1890), by Vincent van Gogh.

The Kansas City Art Museum has announced the acquisition of another work of art through the William Rockhill Nelson Trust, that of "Les Oliviers" (The Olives), one of the best known works of Vincent Van Gogh (1853-1890), painted in the last year of his life. The picture, 28¾ by 36¼ inches, is in the artist's most dazzling technique, and, as it depends largely for its effect on its astonishing color, the above black-and-white reproduction hardly gives a true impression. The scene represents an olive grove in Provence. Masses of restless green trees sway in a rhythmic dance above a chalk white soil, onto which they cast purple shadows. A line of poppies scattered along the left of the picture adds a vivid touch of red which acts as a counterfoil to the masses of green. The picture is painted in

heavy impasto, and is described as vibrant and exciting, but the composition is well organized and controlled.

Van Gogh painted his last picture on July 14, 1890. Soon after, he shot himself, and died on July 29. "Les Oliviers" was painted probably in April or May. He had not long been released from an insane asylum, in which he had been cared for after he had threatened his friend Gauguin with a knife and had cut off his own ear in repentance.

"Les Oliviers" was purchased from the Durand-Ruel Galleries of New York through Harold Woodbury Parsons, art adviser of the Nelson Trust. It has passed through several collections, including the Von Kohn of Budapest, the Galleries Miethke of Vienna, Cassirer of Berlin and Barbazanges of Paris.

Museums Gain

Museum after museum reports increased attendance figures for 1931, unquestionable proof that art interest in America is more than holding its own even in a period of economic depression.

From San Francisco comes the attendance figures of the California Palace of the Legion of Honor and the M. H. de Young Memorial Museum, both showing an increase of 15 per cent over the previous year. Following the appointment of Lloyd LaPage Rollins as director of the two institutions, the former jumped from 173,404 in 1930 to 194,180 in 1931, and the latter from 913,972 to 1,095,705. The figures of the de Young Museum are all the more gratifying in view of the fact that the galleries were closed for rearrangement from March to July 15.

Big Gain in Cleveland

The annual report of William M. Milliken, director of the Cleveland Museum of Art, shows that the attendance for 1931 was 375,215, which was a 23.5 percent increase over the 1930 total of 303,815 and a 26.4 percent gain over the 16 years' average. It was the greatest numerical increase since the museum opened.

It is curious to note that the attendance for the four Summer months, because of the lack of tourists, dropped 21 percent below the average, while the attendance during the remaining eight months increased 51 percent.

Boston Attendance Drops

The report of the Boston Museum of Fine Arts for 1931 shows that the attendance dropped from 379,044 in 1930 to 347,520, a decrease of 31,528. "I know of no particular reason to account for this drop in attendance," said the president, T. Jefferson Coolidge.

Imagination Lacking

Royal Cortissoz, lecturing at the Metropolitan Museum, deplored the dearth of imaginative painters in contemporary art. He stated that there are scarcely any imaginative painters in the country today and referred to the late John LaFarge as "the greatest painter of imaginative American works."

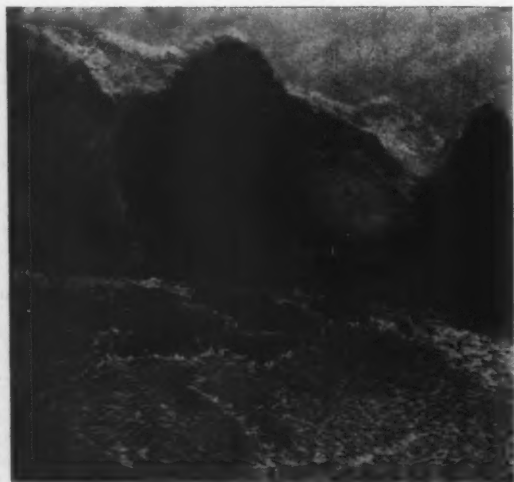
"This is a mechanistic age we are living in, which may account for the lack of imagination in present day painting," said the critic. "But while we await the imaginative artists we can be proud of those imaginative artists, beginning with LaFarge and continuing down to Arthur B. Davies and George Bellows." Mr. Cortissoz referred to the early death of Bellows as "the greatest loss to contemporary art."

"The Spirit of '76"

Marblehead, Mass., has a treasure which is equally as famous as the Metropolitan Museum's "Washington Crossing the Delaware." It is Willard's "The Spirit of '76," known through millions of reproductions, and beloved by the American nation. It grew dim through the grime of years and last Spring the town appropriated money to send it to Boston for cleaning. Now it is back at the end of the reading room of the Abbot Public Library, "resplendent in new glory," as the Marblehead Messenger says. The old man with flaring hair and ecstasy in his eye, the young soldier and the boy will lead the charge with new spirit and vigor.

A Derain and Vlaminck Show

The Museum of French Art, New York, is holding a loan exhibition of the work of Derain and Vlaminck until March 20.



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N. A.

Pittsburgh Artists' 22nd Annual Hailed by Critics as the Best



"Mexican Market at Night," Richard Crist. First Prize.



"Luncheon Is Served," Roy Hilton. Carnegie Group Prize.

The Associated Artists of Pittsburgh are holding their 22nd annual exhibition at Carnegie Institute. The critics are unanimous in declaring the show the best of the series and that the association has gone far since its first show in the foyer of the old Davis Theatre 22 years ago. More than 400 titles are included in the catalogue, comprising oils, water colors, prints and sculpture. Eight prizes were awarded by the jury, composed of

Ernest Lawson, Charles Burchfield and Henry Keller.

To Roy Hilton, a member of the fine arts faculty of Carnegie Institute, went the Carnegie Prize (\$250), for his group of four paintings—"A Gentleman of Leisure," "Luncheon Is Served," "Bathers" and "Girl in White." Richard Crist's "Mexican Market at Night, Chiquita," was awarded the first prize (\$150); W. F. Vogel's "The Last Snow-

fall," second prize (\$100); and Louise Pershing's "Age Dreams," third prize (\$50). Milan Petrovits won the Ida Smith Memorial prize for figure subject (\$100) with "Models of the Artist." Rachel McClelland Sutton took the Art Society of Pittsburgh prize (\$100), with "Hills of Pittsburgh." Alice Judson's "A Fair Mansion" won the Alumnae School of Design prize (\$25). Otto Nebel was awarded the Camilla Robb Russell Memorial prize for the best water color for "Winter Shadows."

Buys 'The Tempest'

Giorgione's famous painting, "The Tempest," generally recognized as the most valuable privately owned canvas in the world, has been acquired by the Italian Government from Prince Alberto Giovannelli of Venice, according to a dispatch from Arnaldo Cortesi to the *New York Times*.

Offers had been made to Prince Giovannelli from private sources, but Italy invoked the law prohibiting the exportation of works of art without the permission of the government and he was forced to accept the nation's price, said to be \$250,000. Four years ago Sir Joseph Duveen made an offer in two forms, one of \$1,000,000 to the Prince and the other of \$500,000 to him and \$500,000 to Venice for the construction of a bridge. Premier Mussolini would not consent.

"The Tempest" pictures the Madonna and Child in the center of the canvas, with a storm raging around them. A man in armor stands at the left. It has been in the Giovannelli family 150 years.

Getting Away From It

The New York Physicians Art Club, started five years ago by members of the profession who found recreation in the fine arts, is holding its annual exhibition during March at the New York Academy of Medicine. The rural scenes, river fronts and landscapes indicate that the medical man finds more enjoyment in painting nature than the human figure.

"When the medical mind turns to art," said the *New York Times*, "apparently it turns away from medicine. There is little in the show to indicate that the men who created these exhibits devote most of their time to

the study of human ills. The dentist, it seems, is as eager when he leaves his office as his patient to forget his whirling drills, and when the surgeon grasps a paint brush he seems no longer to have any interest in anatomy."

A Debate on Nationalism

A debate on "Nationalism in art—is it an advantage?" was held at the Whitney Museum. Affirmative, William Zorach and Richard Lahey; negative, Maurice Sterne and Joseph Pollet. The judges decided for the affirmative. A digest of the arguments will appear in the 15th March *Art Digest*.

League Department

[Concluded from page 31]

to mention the sculptor. Such a thing would be unlikely today.

We therefore suggest that our members form a habit of discovering examples of reproductions where no credit is given to artists, and of sending marked clippings to the editor or publisher with a short, courteous inquiry about who did it. This should make a beginning of arousing a general awareness among publishers throughout the United States that artists should not be ignored, and that the reading public is not indifferent to the omission.

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SANGUINE PORTRAITS

by

Rafael Sanchis Yago

February 29th

March 12th

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NEW YORK

And Now We Have "the New Jersey Scene"



"Branchport," by Sanford Ross.

Young Sanford Ross was born right into "the New Jersey scene," (the true natives always say "into" instead of "in"), which is the subject of his first show of wash drawings and lithographs at the Macbeth Gallery, New York, until March 12. He first saw the world in one of the gingerbread Victorian houses which, since

he studied under Benton at the Art Students League, he has chosen to depict. The subject of the wash drawing reproduced above is one of the beloved trade-marks of the New Jersey Central Railroad, constructed of boards and most beautifully gabled, dormered and "ornamented."

Virginians!

Virginia this Spring for the first time will enter the ranks of big art exhibitions. The Richmond Academy of Arts announces its First Annual to be held in the A. A. Anderson Gallery, April 17 to May 1, and devoted to the works of all native Virginia artists, no matter where they live, and artists (no matter where born) residing in the state.

This will be the first all-Virginian show ever held, the previous academy exhibitions having included only the work of Richmond artists. Virginians all over the country are urged to write the Annual Exhibition Secretary, 1110 Capitol Street, Richmond. The closing date is March 31. The eligible media are oils, water colors, prints, miniatures, drawings and sculpture.

The Richmond Academy of Arts is a revival of the ancient and historical Academy of Sciences and Fine Arts of the United States of America, established in Richmond, June 24, 1786, under the active inspiration of the Chevalier Alexander Marie Quesnay de

Beaurepaire. The present move to enlarge its scope points to a renewal of its former national importance.

A Cranach Discovery

A painting of Jesus praying in the Garden of Gethsemane, recently found in a German church, has been identified by Dr. Max Friedlander of the Kaiser Friedrich Museum as a work of Lucas Cranach the Elder (1472-1553), court painter to Frederick the Wise, Elector of Saxony. The picture, about 3 feet by 2, was discovered by the pastor of a small church in Karlhorst, a Berlin suburb. It had been stowed away in the storeroom of the church. Experts have restored its original beauty.

Dr. Friedlander believes the work was painted about 1540, when Cranach the Elder was burgomaster of Wittenberg. It is particularly apt that the painting should be brought to light in a church, for Cranach was a friend of Luther and Melancthon and played an active part in the Reformation by spreading its doctrines through woodcuts and paintings.

Doré's Centenary

This is the centenary year of the birth of Gustave Doré, illustrator of classics and creator of enormous Biblical paintings to see which people used to pay money just as they would at a circus. He still ranks as an illustrator, a sort of lesser Daumier. The world is still familiar with his illustrations, but his "show pictures" are now a memory. He illustrated "Contes Drolatiques," 1855; Dante's "Inferno," 1861; "Don Quixote," 1863; "The Bible," 1865; "Paradise Lost," 1866; "Fables of La Fontaine," 1867; and "Rabelais," 1873.

In London there was once a Doré Gallery, which ranked with Mme. Tussaud's Wax Works as a show place. Says the London *Sunday Times*: "Memories of the Doré Gallery are memories of crimson velvet, a hushed atmosphere, and what must have been the earliest application of flood and spot lighting. A visit to it almost implied an aunt as a companion. You sat on a sofa, in front of 'Christ Leaving the Prætorium,' 'The Dream of Pilate's Wife,' or 'The Entry into Jerusalem,' as the case might be, and compared notes in whispers. At intervals you were approached by a frock-coated gentleman with a large magnifying glass, so that you could study the means by which the miracles were produced. From time to time one of the pictures would be sent on tour in the provinces, its visit to a particular town alternating with that of 'The Greek Slave,' or 'The Light of the Harem.'"

American Portraits

A loan exhibition of portraits of well known Americans, painted exclusively by American artists, will open on March 1 at the American Art Association-Anderson Galleries, New York, under the sponsorship of Mrs. William Randolph Hearst, for the benefit of the free coffee stations maintained by the Milk Fund. About 30 painters contributed canvases, among them Wayman Adams, Cecilia Beaux, Margaret Fitzhugh Browne, Louis Betts, Howard Chandler Christy, Sidney Dickinson, Lydia F. Emmet, John Young-Hunter, John C. Johansen, DeWitt C. Lockman, Raymond P. R. Neilson, Abram Poole, Leopold Seyffert, Irving R. Wiles, Ellen Emmet Rand, Ben Ali Haggin, Mrs. Natalie Johnson Van Vleck, Eugene Speicher, Leon Kroll, Albert Herter, Eric Haupt, Mrs. T. C. Grosvenor, Henry Billings, Guy Pene du Bois, J. Campbell Phillips, Charles Dana Gibson, Leon Gordon, Nikol Schattenstein.

The exhibition will give critic and art lover the opportunity to compare the native product with that of the foreign painters who enjoy so much patronage in government circles in Washington.

No Mondays at the Whitney

Following the exhibition of the American Society of Painters, Sculptors and Gravers at the Whitney Museum, New York, a special exhibition of Provincial Paintings of the XIXth Century, Thomas Nast cartoons and Audubon prints, will open on March 8. The museum will be closed on Mondays.

The Art of George Fuller

Continuing its policy of putting before the art world "historic American paintings," the Macbeth Gallery is showing a group of representative works by George Fuller (1822-1884), a contemporary of George Inness, American Barbizon who painted with Rembrandt's palette.

THE ART DIGEST will gladly search for any work of art desired by a reader.

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No Opportunity

The National Academy of Design has asked for funds to add to its endowment "for the purpose of the support and maintenance of its administrative and school work." This has caused Charles L. Beach of the Connecticut Agricultural College at Storrs to work out a statistical analysis of the painter membership of the Academy, as a result of which he concludes that because the activities of the institution are all centered in the East, the rest of the nation is neglected and that what the Academy really needs is an endowment to permit it to hold annual exhibitions in the South and West, "which would afford local artists in these sections opportunities given to the artists in the East."

Mr. Beach's analysis of the 225 living painter members of the Academy (as of 1929) showed that 125 were born in the East, while only 9 were born in the South. "Here are two areas of approximately equal population," he writes to THE ART DIGEST. "Why should the East have given birth to 14 times as many geniuses as the South? Is this difference in recognized talent due to racial characteristics or opportunity? The writer is of the opinion that there are more potential painter geniuses born in the South that fail of development than in the East, and that the failure is due to lack of encouragement and opportunity."

The full text of Mr. Beach's report is as follows:

As a result of a survey of students of high school age, the statement is made that out of every 100,000 births there are 200 potential geniuses of whom only 4 or 2 percent are ever developed. If this is only approximately true it is a sad commentary on our system of education, resulting in a waste of human talent.

The catalog of the National Academy of Design for 1929 gives the names of the members and the associate members of the Academy. The American Art Annual gives the places of birth. From these sources the following table has been compiled:

Where Members of the National Academy Were Born (Painters Only)				
	Population	No. of N.A.	No. of A.N.A.	Total
South	34,904,000	7	2	9
West	10,406,000	2	5	7
M. West	38,203,000	24	23	47
East	35,943,000	64	61	125
Foreign Birth		97	91	188
Places of Birth Not Given		13	15	28
		2	7	9
		112	113	225

With a population of approximately 35,000,000, the South is credited with 7 members and 2 associates in the National Academy; the West with 10,000,000 of population has 2 members and 3 associates; the Mid-West with 38,000,000 population has 24 members and 23 associates; and the East with 36,000,000 of population is credited with 64 members and 61 associate members or a total of 125.

The question naturally arises whether the National Academy is really national in scope. Does it furnish equal opportunity to artists in all sections of the United States? Is the difference in the numbers of members due to the difference in racial characteristics and preponderance of artistic ability in the East as compared to the South for example, or is it more likely to be due to the lack of opportunity for development and subsequent recognition in some sections?

Membership in the National Academy is by ballot of members. The Academy for many years has conducted two public exhibits each year in New York City. Artist members and non-members are invited to exhibit. The ability of fellow artists is evidenced at these exhibitions. Ten votes are required for nomination of membership and a majority vote for election. It is evident that artists in the South and West are at a disadvantage over artists in the East.

Under date of February 8, 1932, the president of the National Academy, Cass Gilbert, writes that the National Academy has done good work under a handicap:

"The Academy conducts a group of free art schools and among the students there is no distinction of race, color, or religion. I know of no institution that is doing finer and more useful work in the making of good citizens and in training them to lives of usefulness, and none is more worthy of public support. The Academy greatly needs a large endowment and would be most grateful for any addition to its present

When Renoir's Girls Played "Battledore"



"Young Girls Playing Battledore and Shuttlecock," by Auguste Renoir.

A Renoir canvas, "Young Girls Playing Battledore and Shuttlecock," painted by the great Impressionist in 1886, has been added to the permanent collection of the Minneapolis Institute of Arts, purchased through the Dunwoody Fund from the Durand-Ruel Galleries, New York. The painting portrays a group of young women on a country holiday. In a landscape bathed in luminous color, the figures, painted in strong, bright pigments, are shown at their simple amusements. The Institute's Bulletin:

"The girls are elegant little creatures daintily dressed. They incarnate the gay and glamorous days of the eighties, that enchanting

period when one moved with stately grace through a series of picnics, balls and boating parties. The subtle use of color, Renoir's greatest gift, and the meticulous brush strokes, are characteristic of that exponent of Impressionism whose realism was tinged with the romantic inspiration of his day. . . .

"In 1932 Renoir's canvases command sums which would have seemed fabulous to him, who, in 1877, thankfully accepted 2,000 francs—\$400 dollars—for sixteen paintings. It is only in retrospect that one fully grasps the charm, the variety and the sureness of technique which characterizes the work of the early Impressionists and distinguishes it from that of their imitators and followers."

fund for the purpose of the support and maintenance of its administrative and school work."

It may be urged also that the National Academy is in need of any endowment which would permit it to hold annual exhibits in the South and West, which would afford local artists in these sections the opportunity given to the artists in the East.

A Princess Paints in Texas

Word comes from Houston that Princess Alexandria Victoria of Schleswig-Holstein is painting portraits of Texans in intervals between teas and receptions. An exhibition of her work was held at the museum.

Bower Heads Portland Society

Alexander Bower has been appointed director of the Portland (Maine) Society of Art, filling the vacancy left by the death of Oliver P. T. Wish. Selden Fox was elected treasurer and Miss Bernice Breck, who is registrar of the Portland School of Fine Arts, secretary. All three positions had been held by Mr. Wish for many years. Mr. Bower is a well-known marine painter and was elected an A. N. A. in 1931. He was director of the fine arts exhibition at the Philadelphia Sesqui-Centennial.

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Amherst Gets a Lively Picture by Chapman



"Kronprinzen Gada, St. Thomas," by Charles S. Chapman.

At the colorful and lively exhibition of paintings and water colors of the Virgin Islands by Charles S. Chapman at the Grand Central Art Galleries, New York, the above characteristic example was purchased by George D. Pratt for the collection of Amherst College. It shows

the "Kronprinzen Gada," in a typical St. Thomas street scene,—the prince mounted on his charger and giving particular attention to absorbing affairs of state. The painting occupied the place of honor at the show.

Jews and Art

Raymond Dannenbaum, editor of the *Jewish Journal* of San Francisco interviewed Oliver Baldwin, Socialist son of the British Conservative leader, on the suggestion that there be an exodus of Jews from Germany to Spain in view of a Hitler triumph in March. Baldwin said it would be "a good idea," reflected, and added:

"Any country with Jews is bound to be much more prosperous than a country without them. Not only would Spain prosper, but the readvent of the Jews would mean a great revival of her art and literature—of all Spanish culture. Outside of El Greco and a few others, there are few bright spots in those long and declining years of Spanish history since the dreadful folly of the Inquisition. An exodus to Spain would be fine revenge on Germany for her ingratitude to the Jew. And, if the Spaniards want Jews in Spain, where better could they pick a great and civilized and powerful Jewry than from those who flee from German despair?

"There might flower then, a new Golden Age in Spain."

'Jazz' and 'Gentility'

Philip A. de Laszlo, British-Hungarian artist who makes periodic trips to America to paint the nation's political and social leaders, does not like modernism, and he sees its early doom. In a speech at the English-Speaking Union, New York, at a reception in his honor, he said he found signs that "this monstrous retrogression" was dying out, and that there was already "a great movement throughout the world for a saner spirit."

"I object to the use of the word 'modern' when applied to art," said Mr. de Laszlo. "Let us leave this to the dressmaker or fashion plate designer. It might be to their commercial advantage, but the artist should not be a follower of fashion. The artist should not abandon taste for modernity, and gentility for jazz. Modernity is a poor substitute for taste, and jazz could not take the place of gentility. It is useless to offer work that is no more than fragmentary suggestions, perverted, distorted and negroid in character, and to say that the world must accept it because it represents the so-called modern spirit."

"The spirit we want is that unchanging spirit, neither ancient nor modern, which led men to study art seriously and sincerely, seeking always to understand what they saw and felt and to learn the metier of art soundly and thoroughly."

Cleveland's Luca

"Head of a Singing Boy," by Luca Della Robbia, has been purchased by the Cleveland Museum of Art out of the fund established by Jephth Homer Wade, president of the museum. It is believed to be the only marble by Luca in this country, where he is best known for his terra cotta reliefs.

The plaque is described in the Cleveland Museum's February *Bulletin* as follows: "Within the bounds of a small plaque of white marble, the sculptor has imprisoned life, a life of vitality and yet repose. Joyous, carefree in character, the boy has profound absorption, an absorption which recreates for a moment the world of harmonious sound into which he has withdrawn himself. In a certain selective way Luca has created this boy's head as a type, and through its classic tranquility and reserve it becomes a universal symbol."

Reproductions indicate that he is not a particularly attractive boy, but he is a "synbol," and rare.

Dallas Post for McCann

Charles L. McCann has been appointed assistant director of the Dallas Art Institute. Thirty of his Adirondack and Catskill water colors recently formed a one-man show at the Highland Park Society of Arts. He studied at the Cleveland School of Art and the Slade School, London.

DUDENSING

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1-6 p. m.

A Boston Tempest

There has been another tempest at the Boston Art Club, almost comparable to that a few years ago when the exhibition committee that had begun to stage modernist shows was exiled and another put in its place. This time the furor was raised by the jury chosen to select and hang the pictures for the club's exhibition of Contemporary American Painting, Feb. 3 to 20. This jury, elected by the membership, and composed of Charles Hopkinson, Gertrude Fiske and Leslie P. Thompson, protested that its work had been interfered with.

Miss Fiske, according to the *Boston American*, visited the club after the formal opening and was "rendered practically speechless" by finding that canvases by Elizabeth P. Taylor Watson, A. Lassell Ripley, A. T. Hubbard, Jonas Lie and Frank Carson, which the jury had hung, "were nowhere to be seen," that "Hoffman's Brewery" by Harry Leith Ross and "Adobes and Snow" by Theodore Van Soelen were in places where the jury had placed neither breweries nor adobes, and that—most startling of all, pictures by Anthony Thieme and Harry Vining Smith, that had not been accepted, had been hung.

"A most unusual proceeding," Miss Fiske is quoted as saying. "The jury hung the show as it thought best and the jury is supposed to have the only word on selection."

After everything had been adjusted, the *Boston Post* said: "It all started when Anthony Thieme protested the action of the jury. This jury, which considered about 500 paintings, selected 57. Thieme's was not among them. Ordinarily a protest against the action of the jury is unheard of. So there was consternation when Thieme took the matter before the president of the club, Wilnot R. Evans. A hearing was granted him before the board of governors. As a result, permission was granted Thieme to hang a picture of his in the gallery during the exhibition, and, according to a member of the jury, his painting was placed in a commanding position, moving a picture by Harry Leith-Ross and one by Theodore Van Soelen. A painting by Vining Smith was also placed on the wall.

"The jury protested the moving of the paintings to Lombard Williams, secretary of the club, and as a result Thieme's painting was placed on a screen in the center of the gallery, alone, while the 57 more favored works look benignly down from the walls."

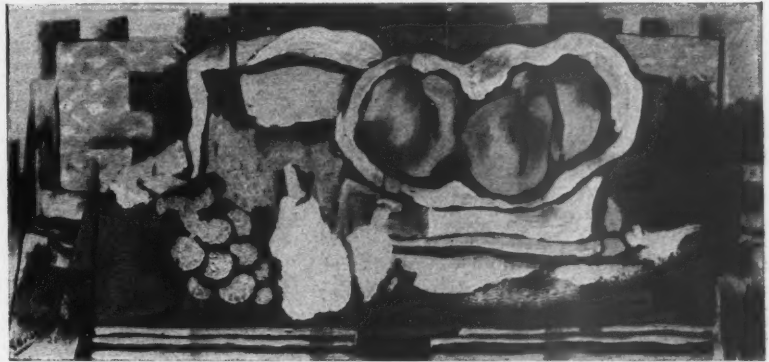
Mrs. Wiggin Turns Sculptor

A reception marked the entry of another woman of wealth into the professional ranks of artists when "Reverie," a life size marble by Jessie D. Wiggin, wife of Albert H. Wiggin, was shown on Feb. 18 at the Grand Central Art Galleries, New York. The statue will be used with a garden pool at the Wiggin residence, Greenwich, Conn.

A Woman's Club's Effort

The Newton Centre (Mass.) Woman's Club, which is making a model effort to educate the community in American art, will hold a loan exhibition of paintings from the Guild of Boston Artists, March 16-26.

Boston Museum Opens Door to Modernism



"Nature Morte," by Georges Braque.

The Boston Museum, a patent stronghold of conservatism in a community characterized by its adherence to the traditional in art, has announced that a group of modern pictures brought from Europe by Philip Hendy, curator of paintings, has been purchased for its permanent collection. While the paintings number but 24, they offer an adequate introduction to a field hitherto unrepresented in the museum either by loans or acquisitions.

Mr. Hendy exercised his personal judgment in selecting paintings. All, with the possible exception of some of the English examples, distinctly reflect "the new psychology of the West." Among the artists represented are John Nash, Walter Sickert, Spencer Gore, Walter Bayes, Robert Bevan and Harold Gilman, all Englishmen; Felice Casorati, known in the United States through being a Carnegie prize winner; Gino Severini, exponent of Surrealism; Georges Braque, one of the originators of Cubism; Matisse, represented by an early example; the Russian, Tschelitchew; and Leonide and Eugene Berman. The abundance of English works seems to indicate Boston, even in her modernism, leans to the English school.

Dorothy Adlow wrote in the *Boston Transcript*: "Aside from the importance of all or any canvases in the purchase, the psychological benefits resulting from the new attitude justify any shortcoming. The release of injunctions, the warm hospitality, the humane encouragement of living though faulty ideas—all this, coming from a museum environment which has sustained the reputation of being chill, even hostile, to innovations in style, is indeed a moral victory. For those who may object, and at this late date there cannot be many, the invasion of the alleged rebels of art need not corrupt the atmosphere in any way. The great collections of Oriental and Occidental works continue to hold their dignity. These new things may teach us to appreciate them by comparison, or by contrast. It is very likely that modern canvases retrieved from the centers of blatant press agentry, will prove to be quite respectable, and forsooth—beautiful. . . ."

"That the Museum bought the pictures and did not wait for a legacy is further to its credit. The fact strikes some hope into the

hearts of the living painter. At least it may induce him not to despair, recalling cynically the society which waited for Rembrandt or Van Gogh to die before recognizing them. Better to buy and to err, than to turn the back upon the living artist."

Concerning Braque's "Nature Morte," reproduced herewith, the critic said: "Braque brings to Cubism a particular French flavor which Picasso lacks. He is the only artist who can compose graciously by 'decomposing' objects. He has not remained mathematical; he has none of the sharp edges and mechanical surfaces that make of cubism a dull, cold science of paint. Braque floods those weird distorted molds with color of extraordinary good taste. He does not distort with a defiant grimacing effect, he merely relaxes contours, deflates volumes, suggests a color or shape of the still-life."

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Emperor Wu Ti. Section of Scroll, "Portraits of the Emperors," by Yen Li-pen.

This formidable appearing Chinese emperor, who looks as if he could devastate, single handed, a whole regiment of foemen, has been to Tokio. In fact, he helped conquer the Japanese capital—in a cultured way—, he and twelve other emperors. His name is Wu-Ti, and he and his dozen companions, together with their attendants, marching through a 17½-foot scroll, were the outstanding feature of the exhibition of Chinese paintings held in Tokio in

1929, to which noted collectors of China and Japan lent their treasures. Kojiro Tomita, curator of Asiatic art at the Boston Museum, terms the scroll one of the chief masterpieces of the world, "not only because of its great age (practically unequaled except in the case of some Buddhist paintings) but because of its extraordinary quality as portraiture."

"Portraits of the Emperors" is one of the most important of the thousands of gifts made by Dr. Denman Waldo Ross to the Boston Museum. It is attributed to Yen Li-pen of the VIIth century, famous painter and statesman of the T'ang dynasty, an attribution which

Mr. Coffin Talks

William Sloane Coffin, president of the Metropolitan Museum, speaking at the New York Municipal Art Luncheon, made the point that public taste in art can be transformed and elevated through the specific training of sales forces in department stores. Mr. Coffin stated that the "crux of the situation" did not lie with the designers but with the sales clerks, and that once they had achieved a real understanding of what constituted beauty, public taste would be transformed.

Discussing modern art, Mr. Coffin said that the attitude of the Metropolitan on the subject was difficult to define, since "no unanimity of opinion about modern art was possible." "In the past," he added, "the officials of the Metropolitan have been slow to take in so-called modern art. Perhaps they would have been wiser to have taken in more and discarded it if found to be unsatisfactory in the end."

In view of the Boston Museum's reversal of policy in acquiring 24 modern European paintings for its fine arts collection, as described elsewhere in this issue of *THE ART DIGEST*, the above statement by Mr. Coffin may be fraught with significance.

A Chromatic Note

Those American artists who must imitate somebody, should jot down Diego Rivera's palette, as given by the *New York Times*: Vine black, ultramarine, cobalt blue, emerald green, burnt sienna, almagre morado (a Mexican red earth,) pozzuoli (an Italian red earth,) dark ochre, raw sienna, yellow ochre.

has withstood criticism for a thousand years. It shows a series of thirteen emperors who ruled China between 86 B. C. and 617 A. D., several of them founders of their dynasties. Each emperor, powerful and warlike, is accompanied by one or more attendants.

When completely exposed the scroll appears as a procession of personages moving with slow and stately rhythm. Although each group is individual in composition, the painting as a whole conveys but a single idea. In all the units Yen Li-pen maintained consistently the Chinese conception of the sublime office of emperor. "These representations of the emperors," writes Mr. Tomita, "are remarkable, for they portray the dignity becoming their exalted stations. Even though some of them were not always wise in the handling of affairs or in their personal conduct, nevertheless they were monarchs. Hence they should be and were delineated with utmost respect and with emphasis on their stately bearing. . . . Had Yen Li-pen portrayed his subjects as mighty human rulers, his painting might have been as fleeting in its duration as human existence. But he grasped the spiritual quality inherent in the office, the invisible behind the visible."

Yen Li-pen, who died in 673, was a master of free-brush painting on silk, a technique which permits no correction and must be executed with the firmest hand and directed by the clearest thought.

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Lucioni Show Beats Season's Sales Record



"Dahlias and Apples," Luigi Lucioni. Bought by Metropolitan Museum.

Undoubtedly the exhibition of paintings and prints by Luigi Lucioni, just held at the Ferargil Galleries, has broken all sales records for one-man shows this season in New York. As THE ART DIGEST closes its forms, three days

before the end of the exhibition, the record stands: 15 paintings, 11 etchings sold. Since several reservations have been made, it is likely that all of the paintings will find buyers as a result of the display. There were 28 in the collection, including several small works, and of the larger pictures all but two have been sold.

The Metropolitan Museum, through its curator of paintings, Bryson Burroughs, acquired "Dahlias and Apples," herewith reproduced. This gives the artist representation in six American museums and one foreign, the Victoria and Albert Museum, London. Horace Havemeyer bought "A Barre Granite Shed," a Vermont landscape with translucent distances. Mrs. Josephine P. Everett of California acquired a landscape, "Stowe Hollow and Hogback," and two others, which brings her group of Lucionis to five. She lends her pictures to the museums of San Diego, Cleveland, and other western cities. Rose Hobart bought "Bill," R. W. Huntington of Hartford acquired a work, and Mrs. W. S. Winsor took "The Blue Green Mountains."

This is the sixth annual exhibition Lucioni has held at the Ferargil Galleries. He was born in Italy 31 years ago and came to America at the age of 9. After four years at the school of the National Academy of Design he won a scholarship at the Tiffany Foundation.

Art Looks Up



"Nancy," by George de Forest Brush.

In another column of this page will be found an account of how many pictures the Ferargil Galleries sold from its Luigi Lucioni exhibition,—which made Fred Newlin Price very happy. At the same time the Grand Central Art Galleries sold (up to the time THE ART DIGEST closed) 12 of 29 small paintings by George DeForest Brush. Many reservations were made, and probably all of the works will find owners before the exhibition closes on March 5. This will make Erwin S. Barrie very happy,—and Mr. Price and Mr. Barrie will be of the same mind regarding the revival of buying potentiality in art.

Mr. Barrie says that he feels that the unusual success of the Brush exhibition "is due partly to a changed attitude by the buying public, which now feels more encouraged about business conditions." Other art dealers in New York fervently will say "Amen!"

The star sale of the Brush exhibition was that of "Nancy" to the National Academy of Design through the Ranger Fund. This picture eventually will go to the National Gallery in Washington, at such time as the nation [in belated emulation of France] eventually has enough interest in art to build a National Gallery for the National Gallery. "Nancy" is not a real picture; it is a sketch, revealing the methods of George DeForest Brush, who occupies a classical position in American art. It is much more than a picture, it is an "artist's document,"—unfinished, informing.

THE ART DIGEST will gladly search for any work of art desired by a reader.

A New Periodical

The Arts, which has not appeared since last November, is to be succeeded by a new publication, *Arts Weekly*, under the same ownership and management and with practically the same personnel. Instead of being devoted exclusively to the graphic and plastic arts, however, *Arts Weekly* will include in its scope music, plays and films. The announcement says:

Arts Weekly, edited by Forbes Watson, managed by William Robb and published by The Arts Publishing Corporation which published *The Arts* for nine years, will make its first appearance on the newsstands on March 4. Mr. Watson before becoming editor of *The Arts*, a position which he occupied for nine years, was Art Critic of The New York World and before that, of the New York Evening Post. He was for several years a lecturer on the history of art, at the Art Students League and in his long experience as a critic, has followed closely the development of art in this country and abroad so that he is well equipped to direct the destinies of the forthcoming *Arts Weekly*.

Unlike its predecessors in the art world, *Arts Weekly* will not be devoted exclusively to the fine arts. While it will feature news and opinion of current art events, it will also devote special pages to architecture, books on subjects related to the arts, music, plays and films.

The editorial policy of *Arts Weekly* will follow the same liberal and independent lines established by its predecessor *The Arts*.

The active associates who will cooperate with the editor in contributing exhibition reviews for *Arts Weekly* include Virgil Barker, Guy Pene du Bois, Margaret Bruening and Lloyd Goodrich.

The new weekly will publish periodic architectural criticisms by Russell Hitchcock of the Fine Arts Department of Wesleyan University and Philip Johnson, co-author of the Modern Museum's catalog of its current architectural exhibition. The music critic of the new publication is Irving Kolodin of the New York Sun. Lincoln Kirstein, editor of *Hound & Horn*, will

review films, and John Anderson, dramatic critic of the New York American, the theatre.

Arts Weekly will be published every week from October to May inclusive and once a month during the months of June, July, August and September. Each issue will contain about twenty reproductions of individuals in the art field and of works of art.

Single copies will be fifteen cents each and the annual subscription, five dollars.

Cabinet Ladies and Art

Three cabinet hostesses—Mrs. Edward Everett Gann, Mrs. Patrick J. Hurley and Mrs. Ray Lyman Wilbur—sponsored an exhibition for the foreign portraitist, Joseph Sigall, at Washington on Feb. 17. The press associations spread the publicity before the nation. Included in the display were portraits of Mrs. Charles Francis Adams, wife of the Secretary of the Navy; Secretary of War Hurley, Secretary of the Interior Wilbur, Gen MacArthur.

Sigall is so accomplished a portraitist that one can almost tell the brand of thread used in sewing on a button.

Sinz, Sculptor of Aviation

The commission for the design of new Bendix Air Trophy has been awarded to Walter Sinz of Cleveland, creator of the Thompson Air Trophy. The sculptor has designed numerous groups, medals and portraits.

Herzog, Centenarian, Left \$43,000

Herman Herzog, Philadelphia painter who recently died aged 100, bequeathed his \$43,000 estate to his sons, Herman Herzog, Jr., chemical engineer, and Lewis Herzog, New York artist.

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Treasures of Many Kinds in Auction Mart



Pine and Oak Carved Hadley Chest, New England, About 1680.

The Harry F. Dolan collection of XVIIth and XVIIIth century American furniture, decorative silver, glass and pottery will be dispersed at the American Art Association-Anderson Galleries on March 18 and 19.

In the so-called Pilgrim period group of furniture some interesting Brewster and Carver chairs, early carved tables and candlestands are found. Reproduced herewith is a pine and oak carved Hadley chest, New England, about 1680. Mahogany, maple and cherry predominate in the XVIIIth century collection in the forms of highboys, lowboys, chairs, card tables and clocks.

There are examples of Sandwich and Stiegel glass and Staffordshire and Liverpool pottery.

Following the Dolan sale, on March 24, 25 and 26, English, American, French and Italian furniture, etc., from various sources, together

with tapestries, Oriental rugs and other art objects will be sold.

Illuminated manuscripts on vellum, extra-illustrated books, inlaid and jewelled bindings, and fore-edge paintings are a few of the interesting features of the selection of books from the libraries of two Long Island collectors which will be dispersed at the same galleries on March 9.

A XVth century Book of Hours in Latin for the use of Besancon with the calendar in French is of particular interest because of the rarity of such church manuscripts, the quaintness of its treatment and the freshness of its coloring. There are an extra-illustrated copy of Pepys' Diary, London, 1825; a collection of the works of Tobias Smollett; and "The White Doe of Rylstone." "The River Duddon" and "Ecclesiastical Sketches" by Wordsworth.

An unusual sale at these galleries having an art interest will comprise jewelry from the estate of John Kirkpatrick, one of New York's long established jewelers, March 10, 11 and 12. It includes artistic types of modern platinum jewelry, especially diamond-set pieces, for instance, a diamond and black pearl brooch, a diamond bracelet, a diamond and jade bracelet containing 6 carved jade plaques, twelve baguette diamonds, twelve marquise diamonds and 180 round diamonds.

A North Carolinian



"Portrait," by Mrs. B. King Couper.

Mrs. B. King Couper of Montreat, N. C., native of Georgia, will show her paintings at the Milch Galleries, New York, March 7 to 19. She has often exhibited with the Southern States Art League and with the National Association of Women Painters and Sculptors, and is represented in the permanent collections of the museums in Portland, Me., Manchester, N. H., Spartanburg, N. C., and Brooklyn. She belongs to the conservative wing of American art, and was a pupil of Elliott Daingerfield, Hugh Breckenridge and André Lhote.

Jack Yeats Has Show

Paintings by Jack B. Yeats, Irish painter, are on view at the Feragil Galleries until March 12. This noted colorist is a member of the Royal Hibernian Academy and of the famous family which includes his father, Jack Yeats, poet and painter, and his brother, William Butler Yeats, poet and statesman. His new canvases, all painted in Ireland, are said to be imbued with Celtic wit and flair.

Wood Gaylor Holds Show

A one-man show of the recent work of Wood Gaylor is being held at the Downtown Gallery, New York, until March 7. He has been classified by the critics "as one of few contemporary artists who can be called original." He draws his material from the life directly about him—artist parties, stage rehearsals.

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Missing



"Ground Hawk Flower," Julius Rolshoven.

Two important canvases of the late Julius Rolshoven, A. N. A., who died Dec. 7, 1930, are missing, and the estate is trying to locate them. One, reproduced herewith, is a portrait of "Ground Hawk Flower," chief of the Tewa Indians, painted at Taos, N. M., in the Summer of 1917. The subject was then 100 years old, and he died two years later. The other, painted at the same time, has for its subject "Leaf Lighting," another Tewa Indian, who is pictured crouching in front of a drum, which he holds on the floor with one hand, while in the other hand a drumstick is lightly poised. Both pictures are about 32 to 38 inches.

Word concerning the whereabouts of these paintings, if sent to THE ART DIGEST, will be communicated to Mr. Rolshoven's estate.

Matisse Is Coming

Word has come to THE ART DIGEST from Pierre Matisse that his father, Henri Matisse, will come to America for the installation of his giant murals at the Barnes Foundation in Merion, Pa., in the Spring.

It is said that Dr. Barnes will suspend classes at that time for one week and throw the Foundation open to the public for the first time. Although he has seen the gouache sketches, Dr. Barnes declined to see the actual panels until their completion for fear of having his opinion disturb the artist.

Architectural League's Annual

The Architectural League of New York is holding its 47th Annual exhibition of architecture, painting and sculpture at the Fine Arts Building until Mar. 12.

Lashes His Canvas with Brushes Like Whips



"Wayfarers," by Charles Matthew Crocker.

Charles Matthew Crocker's paintings, which are being shown at the Delphic Studios, have been likened to poems in which this California artist envisions earth and its phenomena. His fanciful landscapes, portraying vigorous trees, rocks, clouds and the wind, may be called "songs of the earth." The twisting, writhing trees, at times, seem to be so many tortured fingers reaching up through the earth. Having studied the chemistry of colors, Crocker seems to have used his knowledge in getting the effect of cosmic energy, while at the same time invoking race memories of weird prehistoric wastes.

Suggesting that Crocker might have gotten his inspiration from the twisted junipers of Monterey, the New York Times said: "His

trees rise up as monstrous shapes in his canvases, impelled by a strong feeling for the grotesque. They are painted, moreover, with great energy and vigor, as though his whole physical strength were summoned to the task."

Rupert Hughes in the catalogue also speaks of this "physical strength." "Charles Matthew Crocker paints landscapes with a ferocity of emotion, a positive lust for color and a rhythm of design that might be called reckless if it were not so carefully studied. As Michelangelo used to attack a block of marble and belabor it with mallet and chisel to free the imprisoned shape, so Mr. Crocker seems to lash the canvas with brushes like whips to lay on the welts and bruises of color. The results are amazingly vivid and powerful."

Today's Water Colors

The 11th International Water Color Exhibition, organized by the Art Institute of Chicago, is at the Detroit Institute of Arts until March 20. Thoroughly international in aspect, the show gives a comprehensive survey of the medium in the United States, France, Holland, England, Germany, Belgium, Hungary, Sweden and Russia.

Florence Davies in the Detroit News: "It is curious how water colors have changed in the last two generations. Until about 1900 they were simply colored drawings, as accurately and carefully finished as an oil. Then

came Sargent, with his dashing style, to substitute a fluent, brilliant sketchiness for the old careful style. Now there seems to be a swing away from clever brush work again, although water-colors still keep their fresh, summary character. The modern French illustrate the present position pretty well. They have the dash and informality we have come to associate with the medium, without overloading on the side of mere technical cleverness.

"In general, the Americans show a faculty of lively observation, humor and imagination, which makes their work at its least good reporting, and at its best very good indeed."

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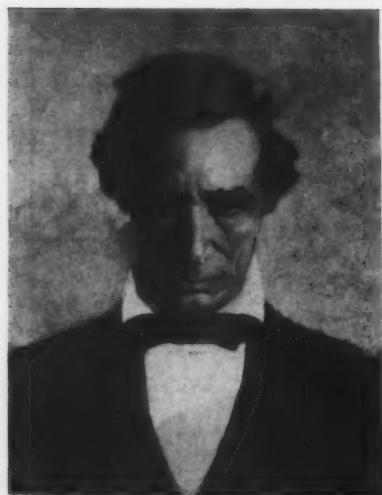
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Shean's Lincoln



The Composite Lincoln, by Charles M. Shean.

What is believed to be the most realistic portrait of Abraham Lincoln is on view at the Grant Studios, Brooklyn, a composite work by the late Charles H. Shean, based on a study of all available records. The artist, dissatisfied with many of the Lincoln portraits, felt that they went from one extreme to the other—from an awkward, uncouth caricature to a sleek, empty picture which missed entirely the power and indomitable faith of the real Lincoln.

Shean was primarily a mural painter. He created the color scheme and murals in the old Waldorf-Astoria, and the murals of the Hotel Plaza, the Hotel Manhattan, the Claridge and the Martinique. At the height of his career he became convinced of the inadequacy of the existing portraits of the Emancipator and virtually gave up the rest of his life to Lincoln research.

The Grant Studios are also showing until March 12 a group of portraits, executed in oil, lithograph, etching, marble and wood sculpture. On the opening day Frederick Weber gave an explanation of "Portraiture." In conjunction with this exhibition a pastel of "Lady Hamilton" by Romney (1785) is on view.

Connecticut Artist Killed

Mrs. Maud Nottingham Monnier, who had just held an exhibition of paintings at the Wadsworth Athenæum, was killed at Hartford in an automobile collision.



"Landscape" by William Shayer

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New York Criticism

[This department aims to quote only the positive views of the New York critics on current exhibitions, not the perfunctory and commonplace things they so often write.]

The art of James Chapin, as revealed at his recent exhibition at the Macbeth Galleries, is undergoing a change "for the better," say the critics. He is getting away from his story telling canvases and loosening up on his technique. The *Herald Tribune*, after noticing an over-emphasis of color, said: "There is a measure of raciness about these pictures that evokes a friendly response. They delineate American types with unmistakable force. At the same time this force carries Chapin dangerously near to caricature."

"Perhaps, now that the triumphant rise and disastrous fall of his rural epic are completed," said the *Post*, "he has come to rely more upon aesthetic ideas than anecdotal support for interest in his paintings. . . . The landscapes have great appeal in their power to convey the character of the countryside while arbitrarily subduing realistic detail to well-apprehended design. While there are several canvases which the writer would like to eliminate from this exhibition, they do not mar the pleasing impression of an artist's power to shake off a deadening formula and find a vital idiom of personal expression."

Purified by Fire

A. H. Baylinson's show at the Kraushaar Gallery is of particular importance because it represents the artist's "come back" after the loss of his paintings in the Lincoln Arcade fire last year. "The fire seems to have done him good, in a way," said the *Herald Tribune*. "It blotted out a lot of old mannerisms, which hardly could have carried him far. There is just a trace of his former distortion in these new pictures, but only a trace. The flower subjects are usually quite sensitive, even delicate. . . . Perhaps the most surprising manifestation of ability is seen in the drawings, nudes in red and black crayon which show eloquent knowledge of line and form."

Commending Baylinson's phoenix-like ascension from the ashes, Margaret Bruening of the *Post* said: "It is not only the perseverance of the artist under such discouraging circumstances but his actual progress that makes the present exhibit particularly interesting. It is by far the best exhibit Mr. Baylinson has ever held. The harshness of much of his previous color is mitigated, as well as a former staccato emphasis in handling."

Bridaham, Cocktail Mixer

Peasant coloring and alien gayety are found in the paintings of Lester Burbank Bridaham, recently exhibited at the G. R. D. Gallery. The artist "has gone completely Roumanian," according to Henry McBride in the *New York Sun*. "He delights in pure reds and greens and paints with an abandon that is refreshing, although, of course, he has no real right to be so foreign."

Calling Bridaham's paintings artistic cocktails, K. B. Sterne of the *New York Times* said: "The outstanding characteristic of contemporary American art is certainly not humor. Good painters we have, possibly great painters, but American artists with the wit of Guys and Dufy, the mad absurdity of Miro, are few. The paintings of Lester Bridaham are a happy exception. His bright color, the swirling irrelevance of his ink-line, above all his sense, not so much of caricature as of the grotesque, make his paintings the artistic equivalent of a good cocktail. Their effect

Smith's New Show



"Arabesque," by Jacob Getlar Smith.

Jacob Getlar Smith, who after a Guggenheim Fellowship in Europe, 1926-1930, returned to win the \$750 Logan Prize at the Chicago Art Institute in 1930 and other prizes since, is now holding his second New York show, this time of water colors, at An American Group, until March 12. His color is said to have grown finer and more lively. Last year, at his first New York exhibition, the *Post* found that he almost reached expressionism, "leaving us to ponder less over his structural design and more on the emotional content it symbolizes," and *Creative Art* thought he successfully embodied "robust composition and glowing color, which set him well up in the ranks of the younger artists."

is not lasting, nor, one suspects, very deep but they give you a lift."

Biberman the Original

"Unmistakably original" is the term applied by the *Times* to the paintings of Edward Biberman, shown at the Montross Gallery in February.

The *Herald Tribune*: "He vents his creative faculty on nudes, portraits, flowers and landscapes, and with pale yellows and blues and deeper purples, reds and browns works out some striking contrasts. Several nudes, similar to those shown on his last appearance, are extraordinary for their contour and color and make pale rhythmic patterns against arbitrary colored backgrounds. His most striking development is in the field of landscape. Buttes and mesas left in grotesque isolation by centuries of erosion are well suited to Mr. Biberman's interest in the simplicity of matter. Their color effects are often strangely impressive and contribute much to his legitimate claim to originality."

A Life's Work Summed Up

The retrospective exhibition of paintings by the late Edith Haworth, just closed at the

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Morton Galleries, contained a certain pathetic undercurrent, which is inevitable in posthumous exhibitions. "For here," said the *Sun*, "a life's work is summed up. Miss Haworth seems to have traveled extensively and to have had wide sympathies. Everything seems to have appealed to her—flowers, landscape, the human form, and she painted all with sympathy at least and occasionally with notable success."

"It is a pleasant show," said the *Post*, "remarkably unified in spirit and characterized by delicate perception, brilliance of color and lively expression."

Noguchi's Double Art Life

Isamu Noguchi, young Japanese-American, is exhibiting at two galleries at the same time. His sculpture is being shown at the Demotte Gallery until March 12 and his drawings at the John Becker Gallery until March 10. "The two displays," says the *American*, "are extraordinarily far apart, the sculptures recalling nothing of the draughtsman; the drawings throwing no light on the methods or vision of the sculptor."

"His drawings are not profound" said Henry McBride of the *Sun*. "They have no deep emotion and they lack the stern sense of plan that is expected in great Eastern art, but they have a flowing rhythm and a bold attack that is undoubtedly alluring. Being essentially Eastern, he may eventually arrive at profoundity through this virtuosity of his. We must give him the benefit of that surmise. But if he were Western, on the contrary, group, untold should agree that he could never surmount so much cleverness to arrive at sincerity."

"There is more actual promise and attainment in the sculptures. Probably Noguchi's fate will be decided by his sculpture. It is clever, too, and bold and modish."

Legrand, "Bold and Pungent"

The illustrations by Edy Legrand for "Tartarin of Tarascon," Dante's "Inferno" and Solomon's "Songs of Songs," shown at the Marie Sterner Gallery, reveal an unfamiliar aspect of his art, according to the *Herald Tribune*. His gay, half whimsical and lyrical qualities are well stated; "as an illustrator he would seem to have been born to the occupation. He has a flair for bold and pungent characterization, a robustness and vigor with pen and wash that not infrequently recall the illustrious Daumier. He has, too, the true illustrator's respect for drawing as an art in itself."

Precious Memories of Stieglitz

Alfred Stieglitz, one of the "old masters" in American photography, is celebrating the 50th anniversary of his career as a photographer with an exhibition of more than 100 photographs at his An American Place. The photographs cover a period beginning with a wintry afternoon on Fifth Avenue in 1892, through the days when the Flatiron building was one of the city's curiosities down to prints of New York made last year.

The *Herald Tribune*: "Mr. Stieglitz leaves the touched up and pseudo-artistic photograph to the manipulators who fondly fancy that the camera is equivalent to the brush. Incidentally he often secures what they often miss, beauty. We would cite as a particularly good illustration the photograph of a pair of hands, and, for another type a magnificent photograph of a tree. But we must confess that all the time that we were looking at these prints we kept thinking of '291,' that little sanctuary in which Alfred Stieglitz championed so many forlorn hopes and made the

Canada's "Wilderness" Comes to New York



"On Lake St. Louis," by Sarah Robertson.

A collection of paintings by contemporary Canadian painters assembled by Lawren Harris, who has won recognition as one of Canada's foremost artists, will be shown for a month, beginning March 5, at the Roerich Museum, New York. These artists include the well known "Group of Seven." They all find inspiration along the coasts of Labrador and Greenland, in the fishing villages of Nova Scotia, in the Rocky Mountains of British Columbia and along the West Coast. After the New York exhibition, the collection will be sent on a tour of American galleries.

In order to understand Canadian art it is necessary to know something of the country which inspires it, says Fred B. Houser in an explanatory foreword, "for northern nature and the Canadian out-of-doors have been the chief

inspiration in the development of Canadian painting. At least three-fifths of the Canadian area is northern wilderness, civilization being only a narrow fringe along the southern edge. The wilderness country is a land of rocks, rivers, woods, lakes and dramatic skies possessing a 'presence' that can both frighten and draw. It has a spiritual attraction peculiarly its own. This is the country which some 20 years ago drew Canadian painters."

The following painters are represented in the exhibition: Frank Carmichael, A. J. Casson, Lawren Harris, Edwin Holgate, A. Y. Jackson, Arthur Lismer and F. H. Varley (comprising the "Group of Seven"), and Emily Carr, L. L. Fitzgerald, Prudence Heward, Bess Houser, Yvonne McKague, Isabel McLaughlin, Lilias Newton, Sarah Robertson, George Pepper.

air vibrant with his sincerity and truth. These photographs make a memorial to a fine tradition. They wake old and precious recollections."

The Case of Ben Benn

More than 15 years are covered by the exhibition of paintings by Ben Benn at the Gallery 144 West 13th St., starting in 1916, when modernism was in its infancy.

"His paintings are vigorous and summary in character," said the *Herald Tribune*. "Perhaps his chief weakness, as illustrated in the present exhibition, has been a lack of coordination. Too many of his works seem disjointed sketches, wanting the strengthening and unifying factor of design or that harmony of color which in his 'Woods Interior'

[Continued on page 2]



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George Stanley*Sculpture by George Stanley.*

The Los Angeles Museum staged three stirring exhibitions in February, work by the modernist Lochinvars-Come-Out-of-the-West, S. MacDonald Wright and Morgan Russell, and seventeen sculptures by George Stanley, who last year was awarded the museum's medal for sculpture, and who has put his art to practical account by decorating buildings.

"Los Angeles can claim George Stanley as her own from the ground up," writes Arthur Miller of the *Times*. "He was not born here, but it was here that he wilfully took root. (He was born in Louisiana in 1903). He is essentially an architectural sculptor, and some of our architects have been quick to realize this. His work, like himself, is sensitive and reticent, rather than rugged. . . . He aims to create sculptural life through organization implying understanding, unremitting intellectual effort and control of emotion,—and he prefers simplicity to richness."

Morse on Morse

While the Metropolitan Museum of Art is exhibiting the paintings of Samuel F. B. Morse, American painter and inventor of the telegraph, C. Robert Morse, 25-year old painter and relative of the inventor, is having his first one man show at the S. P. R. Galleries, New York.

A representative of the *New York Post*, accompanied by the younger Morse, visited the elder Morse's exhibition at the museum. "C. Robert," on entering the exhibition room, exclaimed with surprise, "He is a good painter!" Remarking on the color used by the elder Morse and pointing out harmonies in pink, red and orange, young Morse commented on the curious fact that this was a color scheme which in his own work he had found to be particularly delightful. "It's curious though," he added, "when his color is good the faces are utterly empty, and when he gets the psychological quality the color flops." He praised the beautifully painted eyes achieved by the elder Morse, but his painting of lace because it was done so intricately, did not meet with approval.

Spanish Portraitist's Show

During the first two weeks in March Raphael Sanchis Yago, Spanish portrait painter whose sitters include the former Spanish Royal Family as well as Mrs. Calvin Coolidge, is exhibiting portraits at the John Levy Galleries, New York. The artist uses an unusual medium, a special crayon in sepia and sanguine.

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Among the Print Makers, Old and Modern

Print-Lover's "100"

Following the recent showing of a "Print-Lover's Hundred," the firm of M. Knoedler & Co., in celebration of its 85th anniversary, has published a "first series" volume of prints under that title, edited by Fitzroy Carrington, the head of its print department (New York; Wm. E. Rudge; \$2.00).

The print-makers, 46 in number, constituting this selection have been classified under their respective countries and centuries in alphabetical order. France easily leads in representation, with 19 engravers and etchers ranging from Jean Duvet (1485-1561) to Paul Albert Besnard, contemporary. Germany follows next, and after it the Netherlands. Great Britain is represented by the works of 5 of its print-makers, as is Italy, while the United States contributes 4. Sweden and Spain have one representative each, Zorn and Goya respectively. Handsomely printed with excellent reproductions of all the chosen prints, each of which is annotated and carries criticisms by connoisseurs, this monograph should prove an attractive addition to the print collector's library. The men whose works have been included, together with the number of prints reproduced herein are as follows:

Dürer (9), Van Meekenen (3), Schöngauer (3), Beham (3), Burgkmair (1), Cranach (3), Holbein (1), Van Leyden (2), Vellert (1), Alde (1), Rembrandt (11), Ruysdael (1), Van Dyck (3), Mantegna (3), Campagnola (1), Masaccio (1), Tiepolo (1), Piranesi (2), Duvet (1), Claude (2), Nanteuil (4), Fragonard (2), Launay (2), Simonet (1), Helman (1), Deligny (3), Degas (2), Forain (5), Ingres (1), Jacques (1), Legros (3), Leprie (3), Manet (3), Meryon (7), Millet (2), Rodin (1), Goya (1), Bone (6), Cameron (3), Haden (6), McWhorter (5), Palmer (2), Whistler (9), Arms (1), Benson (1), Hassam (1), Zorn (4).

It will be seen that 136 prints are included, instead of 100. Mr. Carrington explains that 36 extra prints are included to allow 33 1/3 per cent for error and to allow the reader to follow in his own taste and still be able to choose 100 masterpieces.

Victoria Hutson's Prints

A collection of drawings and lithographs by Victoria Hutson was held at the Print Club, Philadelphia. Among the examples were "Pine Tree," selected for the "Fifty Prints of the Year," 1930, and "Interior," which won the Morgan prize in Chicago's 1930 international. One of her prints has just been selected for the new "Fifty Prints of the Year," 1931.

British Etchers Win Initials

The following have been elected fellows of England's "Royal Society of Painter-Etchers and Engravers": Paul Drury, Dame Laura Knight, James A. Grant.

Francisco Goya, No Weakling and No Coward



The "Disparate Conocido" (Recognized Foolishness), by Goya.

J. H. Bender, of the Alden Galleries, print specialists, of Kansas City, a dealer who combines knowledge of art with rare literary ability, devotes the major part of the February number of his house organ, *Fine Prints*, to Goya. He begins—

"Religion is reduced to outward show and with so many brotherhoods, we have lost all notion of brotherly charity."
"Every month we go to confession, but we keep our vices all our lives."

"We are nominally Christians, but our morals are worse than those of heathens." Thus wrote the literary statesman and friend of Goya, Jovellanos.

Goya lived at a time when the morals of the court were corrupted to the uttermost; Ferdinand VII, in spite of his bigotry, was a libertine in the most licentious meaning of the word, duchesses went out to seek adventures disguised as chambermaids and the court ladies wore dresses which revealed more than they hid.

The Grandee who treated his servants with the greatest consideration because, as he said—"How do I know that my real father is not among them," was characteristic of the period.

And yet, with all the filth and moral decrepitude that surrounded Goya on every side he was able to see through it and beyond to the inevitable consequences that were certain to follow.

His whole life was spent in teaching—teaching his fellowmen the folly of their sensually selfish lives. He spoke a language which for the most part was rough and uncouth because this was the only language that would be understood . . . His place could not have been filled by a weakling or a coward . . . The Spanish Inquisition had not yet burned itself out . . .

Then Mr. Bender takes up, chronologically, the "Capricios" (1797), the "Desastres de la Guerra" (Horrors of War), the "Tauromachia" (Bullfighting) and the "Disparates" (Proverbs), after 1815. Herewith is reproduced the "Disparate Conocido," or "Recognized Foolishness."

"No Prints Over Ten Dollars"

An exhibition of "No Prints Over Ten Dollars" is being held at the Print Club of Philadelphia until March 26. Works by such artists as Nason, Legros, Pennell, Callot, Piranesi, Bracquemond and Rowlandson are included, also English color aquatints and Old Philadelphia views. Almost a hundred artists are represented.



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Other news of prints will be found on pages 3 and 4 of this issue.

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The News and Opinion of Books on Art

Her Monet Book

Countess Xenia Lathom, latest biographer of Claude Monet, the great impressionist, is getting long and exhaustive reviews from most of the nation's art critics ("Claude Monet"; MacMillan Company; New York; \$5). The reviews of the volume, which traces clearly the life and art of its subject, are all laudatory on all points except one—the appendix in which the author gives a list of museums possessing Monets. Evidently her knowledge of American collections is far from complete.

Albert Franz Cochrane of the Boston Transcript has a criticism in common with C. J. Bulliet of the Chicago Post, who found fault with the author for not including the Art Institute of Chicago in her list (see the 1st October issue of THE ART DIGEST). Said Mr. Cochrane: "While basing Monet's financial success on his first exhibition at old

Durand-Ruel's in New York, which brought him the recognition in America that was denied him at home, Countess Lathom seems strangely unaware of the many fine Monets in Boston collections, where he has long been a favorite. In her appended listing of museums throughout the world where Monets are to be found, one searches in vain for the Boston Museum."

Mr. Cochrane wrote further: "All through his long life, which extended from 1840 to 1926, Monet continued to work out-of-doors. Countess Lathom relates that in the last quiet years in the peaceful village of Givenchy, where he had his studio and its surrounding garden, the master of sunlight and broken color kept faithfully rustic:

"'Early every morning the canvases and painting-tackle would be loaded on a wheelbarrow or a cart and trundled into the field, just as the farming tools of his neighbors, and like them he kept at it till the dark drove him in. Like all good husbandmen, he grudged every moment of daylight, and the local barber had to come out and cut his hair as he sat at his easel. And like other peasants, he fought the weather to put his tasks through.'

"Although Monet attracted attention by portrait sketches, strongly caricaturistic, he gradually became totally enamoured of the landscape, with its ceaseless and changing play of light and color. 'Human beings seem gradually to lose all interest for him,' writes the countess. 'If his paintings were put in a row, as he painted them, the figures would be seen gradually disappearing from them, till at last Monet seems to live in a world from which man has vanished. Human beings had ceased to exist because human doings had never very much affected him. This is what his contemporaries really meant by the remark so often repeated, and which was meant to be a criticism: "Monet is a magnificent eye, but only an eye." He had emancipated himself from every interest but the outward aspect of the visible world. His life therefore ran as calmly and smoothly as the streams he loved to paint.'

"Official recognition came late, as it often does to men of unique ability, and then only did Monet accept it at all because it came from the hand of his old friend, Clemenceau."

Ireland and Art

Prof. A. Kingsley Porter of Harvard, who is an archaeologist and a member of the Royal Irish Society, believes the Irish to be the oldest of all European races. In his recent book "The Crosses and Culture of Ireland," published for the Metropolitan Museum by the Yale University Press, he writes of the heritage of the Irish.

"While the rest of the West has been melted down in the pot of invasion and recast in a different mold," Prof. Porter writes, "the Irish are racially still what they have been since the La Tene period. No other existing culture of the Occident can boast over two millenniums of uninterrupted development."

Asserting that the first Christian art of Ireland had a strong Coptic tinge, Prof. Porter says: "The early Christianity of Ireland was monastic and at this period monasticism was Egyptian. It is thus that there came about a curious phenomenon: an art that originated on the shore of the Nile passed to the extreme western island of Europe, and then returned to the centers of the continent."

A Berenson Book

A sequel volume to "Italian Painters of the Renaissance" is the latest book by Berenson, "Italian Pictures of the Renaissance" (New York; Oxford University Press; \$4.50).

This book is a listing of all of the principal painters of the Renaissance, their works, where they are to be found today and an index of places. In format although it runs to 70 pages, it is compact.

In the present volume, Berenson includes many more artists and pictures than in the first one, which appeared in 1896. He does this by bringing all the schools together in alphabetical order and by "including not only pictures which the artists painted with more or less assistance, but such as were turned out in their studies from their designs, as even copies as well, providing they faithfully transcribe lost works." This book incorporates the results of the author's researches during the 36 years since his first lists were published.

S. J. Woolf's Book

For those who are acquainted with S. J. Woolf's pointed interviews with international prominent men in varied walks of life as well as his portrait sketches of them which appear from time to time in the New York Times Magazine, his book "Drawn from Life" (New York; Whittlesey House; McGraw-Hill; \$5.00) should prove both interesting and entertaining.

This volume contains sketches of and interviews with 42 eminent men, including Herbert Hoover, Calvin Coolidge, Ramsay MacDonald, Paderewski, Toscanini, Einstein and Mussolini. Edwin Edgett in the Boston Transcript: "It is a unique book. The method of Mr. Woolf both to draw the faces of these men and draw out their minds."

"Portraits in Pottery"

"Portraits in Pottery" (Boston; The Stratford Company; \$6) by Albert Lee, who has collected both in the United States and abroad, is plentifully illustrated, and should be a welcome addition to the collector's library. The author writes with charm and humor.

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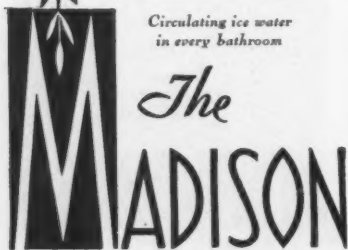
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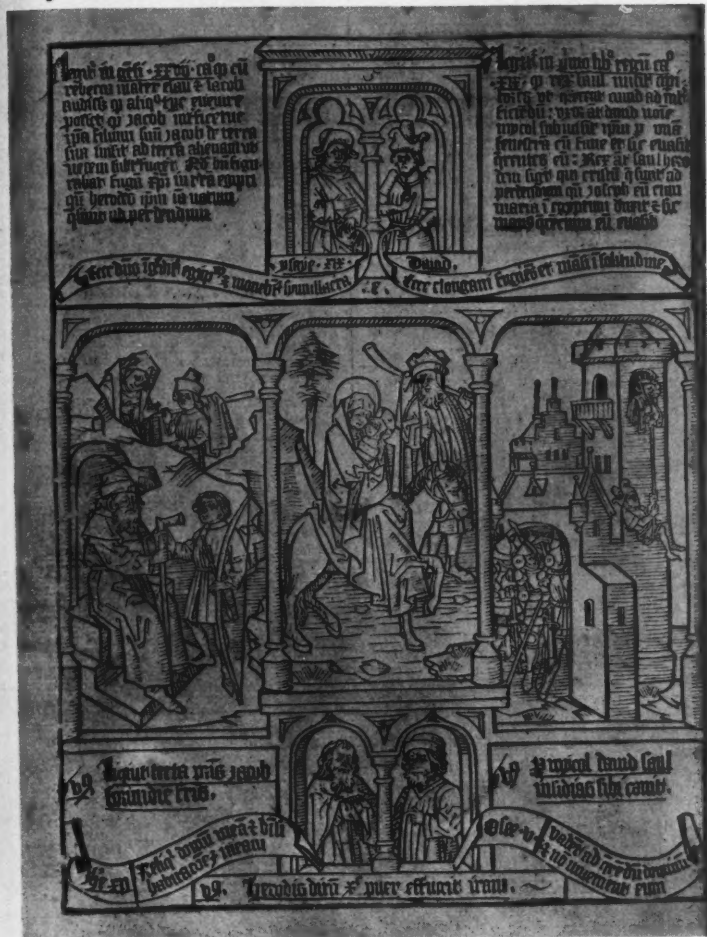
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In the World of Rare Books and Manuscripts

Early Book Illustrations at Fogg Museum



Page From Biblia Pauperum. Block-Book, Netherlands, Circa 1465.

During January and February the Fogg Art Museum, Harvard University, held an important exhibition showing the character of XVth century book illustration with examples of outstanding importance. Besides rarities from its own collections, there were loans by the Boston Athenaeum, the Grolier Club, Boies Penrose, Carl H. Pforzheimer, Lessing J. Rosenwald, the Wellesley College Library and the Harvard College Library.

Reproduced herewith is one of the treasures of the exhibition, a page from the Biblia Pauperum, or Poor Preacher's Bible, a block-book printed in the Netherlands about 1465. The block-book, so called because picture and text

were cut on the same block of wood, permitting simultaneous printing, has been termed the connecting link between illuminated manuscripts and the printed book.

Gabriel Wells Makes Gift

Dispatches from London state that Gabriel Wells, American rare book dealer, has helped the Johnson Society to acquire a portrait of Dr. Johnson's unhappy friend and protégée, Mrs. Anna Williams, by Frances Reynolds, Sir Joshua's sister—a work only recently discovered. Mr. Wells contributed \$350 of the \$850 purchase price and the picture now hangs in the Johnson House in Gough Square.

"The literary world of London," said the London Sunday Times, "is getting more and more into Mr. Wells' debt. Not so long ago he presented an interesting portrait of Frederick the Great to Carlyle House and an extremely valuable Carlyle manuscript to the British Museum."

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"Additions made to the Morgan Library," wrote Wyona Dashwood in the *Christian Science Monitor*, "since the library leaped into the front rank of the world's great collections of beautiful books with the elder Mr. Morgan's purchase of 100 volumes in 1902, have been with the sole idea of increasing the value of the whole as a reference source for the use of learned men. Today its store of original manuscripts is unrivaled and its incunabula include most of the 'corner stones' of book-binding and book illustrations in Europe prior to 1550 A. D., making easily possible the assembling for the exhibit of a complete historic series."

The present exhibit includes illuminated manuscripts dating from as far back as the Vth century; liturgical works belonging to the inception of printing, 1450 to 1455; incunabula (books printed in Europe before 1500); and English literature dating from the first printing, 1475.

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 Hollywood, Cal.
HARVEY GALLERIES—Mar.: Old and modern paintings.
 Laguna Beach, Cal.
FERN BURFORD GALLERIES—Mar.: Paintings, Hanson Putnuff. **LAGUNA BEACH ART ASSOCIATION**—Mar.: Anniversary exhibit of members work.
 La Jolla, Cal.
LA JOLLA ART ASSOCIATION—Mar.: Paintings and water colors by members.
 Los Angeles, Cal.
LOS ANGELES MUSEUM—Mar.: International Print makers exhibition; paintings, modern Austrian artists. **FRANK AINSIE GALLERIES**—Mar.: English portraits. **BILTMORE SALON**—To Mar. 26: Old and modern masters (Robert C. Vose, Boston). **CHOUINARD GALLERIES**—Mar.: Paintings, Paul Sample. **DALZELL-HATFIELD GALLERIES**—Mar.: Water colors, Neville Smith; Currier & Ives prints.
 Mills College, Cal.
MILLS COLLEGE ART GALLERY—Mar.: Oils and water colors, Helen Forbes; water colors, John Butler; enamels, Helen Reynolds; Indian baskets.
 Oakland, Cal.
OAKLAND ART GALLERY—Mar. 1-31: Annual exhibition.
 Pasadena, Cal.
PASADENA ART INSTITUTE—Mar.: Pasadena artists. **GRACE NICHOLSON'S GALLERIES**—Mar.: Still life, House Pushman; pastels and etchings, Lucille Douglas; Mongolian paintings, antiques.
 Sacramento, Cal.
CROCKER ART GALLERY—Mar. 7-30: Oils Wm. P. Silva.
 San Diego, Cal.
FINE ARTS GALLERY—Mar.: American oil paintings; Old Spanish textiles.
 San Francisco, Cal.
CALIFORNIA PALACE OF THE LEGION OF HONOR—To Mar. 9: Paintings and drawings, John Emmett Gerrity. Mar. 5-26: Modern American blockprints (A.F.A.). To Mar. 14: Paintings, Ramon de Zubiaurre. To Mar. 19: Paintings and drawings, Marjorie Eaton. **M. H. DE YOUNG MEMORIAL MUSEUM**—To Mar. 12: Etchings, Armin Hansen. To Apr. 7: Coptic textiles. To Mar. 31: Contemporary British etchings; Philadelphia Society of Etchers. **S. & G. GUMP**—Mar.: Paintings, William Ritschel. **COURVOISIER**—Mar.: Paintings, drawings and etchings. **ART CENTER**—Mar. 7-19: Oils and sculpture, Valenti Angelo. **PAUL ELDER GALLERY**—Mar. 7-19: Linoleum prints, Edith Truesdell.
 Santa Barbara, Cal.
FAULKNER MEMORIAL ART GALLERY—Mar. 5-31: Harmon Foundation exhibition; prints, Daumier; water colors, Mrs. Alfred Harris.
 Denver, Colo.
DENVER ART MUSEUM—To Mar. 12: "History of Commerce" murals by Boardman Robinson (collection of sketches).
 Hartford, Conn.
WADSWORTH ATHENEUM—To Mar. 30: Connecticut Academy exhibition.
 New Haven, Conn.
NEW HAVEN PAINT AND CLAY CLUB—To March 20: 31st Exhibition, paintings, sculpture, etchings.
 Waterbury, Conn.
MATTATUCK HISTORICAL SOCIETY—To Mar. 15: Engravings, Amos Doolittle.
 Washington, D. C.
LIBRARY OF CONGRESS—To Mar. 15: Japanese prints from private collections in Washington; bicentenary exhibition, George Washington collection of maps. **UNITED STATES NATIONAL MUSEUM** (Smithsonian Institution)—To Mar. 27: Etchings, H. Luthmann. **CORCORAN GALLERY**—To Mar. 13: Lithographs, George Bellows; historical loan exhibition of portraits of George Washington. Mar. 1-27: Paintings, S. Burtis Baker. **GORDON DUNTHORNE GALLERIES**—Mar. 9-23: Portraits, Eben F. Comins. **PHILLIPS MEMORIAL GALLERY**—Mar.: Recent paintings, Gifford Beal and Walt Kuhn. **SEARS ROEBUCK & CO. ART GALLERIES**—Mar.: Reliefs, Frank Jirouch; paintings, Arthur Elder, F. C. Kirk, L. L. Birren, Wm. Van Dresser.

Wilmington, Del.
SOCIETY OF FINE ARTS—Mar. 7-27: Mexican Art (Delphic Studios, N. Y.).
 Savannah, Ga.
TELFAR ACADEMY OF ARTS AND SCIENCES—Mar.: Society of American Etchers Rotary (A. F. A.).
 Chicago, Ill.
ART INSTITUTE—Mar. 10-May 30: 12th International exhibition of water colors. **ARTHUR ACKERMANN & SON**—Mar.: Old English prints. **ARTS CLUB OF CHICAGO**—Mar. 4-30: Drawings, Isamu Noguchi; paintings, H. E. Schnakenberg. **CARSON PIRIE SCOTT & CO.**—Mar. Paintings, group of Boston artists. **CHICAGO GALLERIES ASSOCIATION**—Mar.: Group show of paintings. **CHESTER H. JOHNSON GALLERIES**—Mar.: Paintings, Leopold Suravage. **PALETTE & CHISEL CLUB**—To Mar. 20: 5th Annual exhibition of water colors, pastel and drawings.
 Decatur, Ill.
INSTITUTE OF CIVIC ARTS—Mar.: Pupils of Decatur Institute Studio.
 DeKalb, Ill.
NORTHERN ILLINOIS STATE TEACHERS COLLEGE—Mar. 3-25: Contemporary water colors 1932 rotary (A. F. A.).
 Springfield, Ill.
SPRINGFIELD ART ASSOCIATION—Mar.: Annual exhibition of artist members.
 Urbana, Ill.
UNIVERSITY OF ILLINOIS—Mar. 1-14: Contemporary Swedish architecture (A. F. A.).
 Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—Mar. 6-Apr. 3: 25th Annual exhibition of Indiana artists work.
 Richmond, Ind.
ART ASSOCIATION—Mar.: Cizek paintings; water colors, Theodore Coe.
 Dubuque, Ia.
ART ASSOCIATION—Mar.: Iowa Artists Club annual and Dubuque artists.
 Fort Dodge, Ia.
FEDERATION OF ARTS—Mar. 10-31: Contemporary American oils.
 Lawrence, Kans.
UNIVERSITY OF KANSAS—Mar.: Little Dutch Masters.
 New Orleans, La.
ISAAC DELGADO MUSEUM OF ART—Mar. 6-30: 31st annual exhibition of Art Association of New Orleans.
 Portland, Me.
SWEAT MEMORIAL MUSEUM—Mar.: Spring exhibition of oils, water colors and pastels.
 Baltimore, Md.
MUSEUM OF ART—To Mar. 19: Dutch Masters of 17th Century; drawings from Dan Fellows Platt collection. Mar. 9-Apr. 4: Paintings, James Chapin and Leon Kroll.
 Amherst, Mass.
MASSACHUSETTS AGRICULTURAL COLLEGE—March 3-24: Modern French and American oils from Phillips Memorial Gallery (A.F.A.).
 Andover, Mass.
ADDISON GALLERY OF AMERICAN ART—To Mar. 15: Water colors of Virginia City, Mildred G. Burrage; oil paintings in modern idiom (A. F. A.); Graphic process (A. F. A.).
 Boston, Mass.
MUSEUM OF FINE ARTS—Mar.: Exhibition of Ross Collection; Washingtoniana; Daumier lithographs; engravings; contemporary Japanese paintings. **BOSTON ART CLUB**—To Mar. 12: Prints. Mar. 16-Apr. 2: Newspaper artists. **DOLL & RICHARDS**—Mar. 2-15: Water colors and Sgraffito prints, Elliot O'Hara. Mar. 9-22: Water colors, Sam Charles. **GOODSPEED'S BOOK SHOP**—Mar. 7-Apr. 2: Etchings, drawings and water colors, J. L. Forain. **GOODMAN-WALKER GALLERIES**—To Mar. 12: Drypoints, Will Dyson. **GUILD OF BOSTON ARTISTS**—To Mar. 12: Paintings, Howard E. Smith. **GRACE HORNE'S GALLERY**—Mar.: Paintings, water colors and etchings. **STUDIO WORKSHOP**—To Mar. 12: Exhibition of modern prints.
 Cambridge, Mass.
FOGG ART MUSEUM—Mar.: XVth and XVIIth century prints.
 Hingham Center, Mass.
PRINT CORNER—Mar.: Prints.
 Northampton, Mass.
SMITH COLLEGE MUSEUM—Mar. 1-25: Woodblock prints by English artists.
 Pittsfield, Mass.
BERKSHIRE MUSEUM—To Mar. 14: "Time-of-Washington Exhibition."

Wellesley, Mass.
FARNSWORTH MUSEUM—Mar. 7-26: Fine art. **PANCOAST GALLERY**—To Mar. John Sloan, Francis Speight.
 Westfield, Mass.
WESTFIELD ATHENAEUM—Mar. 1-21: Paintings, J. Elliot Enneking.
 Worcester, Mass.
WORCESTER ART MUSEUM—To Mar. American paintings, Woodstock artists.
 Detroit, Mich.
COLONY CLUB—Mar. 6-Apr. 1: Paintings and Nat'l Ass'n of Women Painters and Sculptors.
 Grand Rapids, Mich.
GRAND RAPIDS ART ASSOCIATION—Mar. Sculpture, John Brein.
 Muskegon, Mich.
HACKLEY GALLERY OF FINE ARTS—Mar. Paintings by American Negro artists.
 Minneapolis, Minn.
INSTITUTE OF ARTS—Mar.: International group of contemporary paintings; Japanese brocade priest robes; Imperial Chinese jades; Swedish wall decorations.
 Jackson, Miss.
MISSISSIPPI ART ASSOCIATION—Mar. 4-9th "A" circuit exhibition (So. States League).
 Kansas City, Mo.
KANSAS CITY ART INSTITUTE—Mar.: Paintings and lithographs, Ross Brawley. **ALDEN GALLERIES**—To Mar. 13: Etchings, Whistler and Haden. **FINDLAY ART GALLERIES**—Mar.: Etchings, Martin Lewis Elyse Lord.
 St. Louis, Mo.
CITY ART MUSEUM—Mar. 7-Apr. 18: Carnegie International. **NEWHOUSE GALLERY**—Mar.: Old Masters.
 Manchester, N. H.
CURRIER GALLERY OF ART—Mar.: The banner paintings; Piranesi etchings (A.F.A.). East Indian water colors (A. F. A.); enamel, C. F. McCarthy.
 Montclair, N. J.
MONTCLAIR ART MUSEUM—To Mar. 6: Annual show.
 Newark, N. J.
NEWARK MUSEUM—Mar.: Jaehne loan collection of Chinese art; Jaehne collection Japanese art; modern American paintings; sculpture; colonial life, bicentenary exhibition. Mar. 7-20: Paintings, New Jersey women.
 Albany, N. Y.
ALBANY INSTITUTE OF HISTORY AND ART—Mar.: Water colors, George H. Shorey; landscapes and flower paintings, Margaret Hays.
 Brooklyn, N. Y.
BROOKLYN MUSEUM—To Mar. 12: Modern Catalan Painting (College Art Assoc.). **GRAND STUDIOS**—To Mar. 11: Portraiture show.
 Buffalo, N. Y.
ALBRIGHT ART GALLERY—To Mar. 14: Group of Buffalo artists.
 New York, N. Y.
METROPOLITAN MUSEUM OF ART (Fifth Ave. & 82nd St.)—To Mar. 27: Morse Centennial exhibition; Washington bicentennial exhibition. Mar.: Japanese textiles; early woodcuts. **ARMANN & SONS** (50 East 57th St.)—Mar. Old English sporting prints. **AMERICAN ACADEMY OF ARTS AND LETTERS** (Broadway at 156th St.)—Mar.: Memorial exhibition, Paul Bartlett. **AMERICAN ART GALLERY** (30 East 57th St.)—Mar. 1-19: All American portrait exhibition. **AN AMERICAN GALLERY** (Barbizon-Plaza Hotel)—To Mar. 12: Water colors, Jacob Gettler Smith. **AN AMERICAN PLACE** (509 Madison Ave.)—To Mar. 9: Photographs, Alfred Stieglitz. **AMERICAN ART GALLERY** (113 West 13th St.)—Mar. Permanent; Early American paintings in oil and water color on velvet and glass. **AMERICAN GALLERIES** (460 Park Ave.)—To Mar. Drawings, Carroll French. **ARCHITECTURAL LEAGUE** (215 West 57th St.)—To Mar. 47th Annual Exhibition architecture, painting, sculpture. **ARGENT GALLERIES** (42 W. 57th St.)—Mar. 7-26: Garden sculpture, paintings, portraits of gardens. **ART CENTRAL** (65 East 56th St.)—Mar. 1-19: Package container exhibition. Mar. 4-26: "50 Years of the Year." **AVERELL HOUSE** (143 E. 53rd St.)—Mar.: Garden sculpture. **BALZAC GALLERIES** (5 East 57th St.)—To Mar. Paintings, Henry S. Eddy. **BALZAC GALLERIES** (449 Park Ave.)—To Mar. 7: Oils, Baggante; water colors, F. C. Young, J. Ford Hulme, Wm. H. Littlefield. **JOHN BROWN GALLERY** (520 Madison Ave.)—To Mar. Bronze and terra cotta sculpture, Isamu Noguchi. **BELMONT GALLERIES** (576 Madison Ave.)—Permanent: Old Masters. **BOURNE**

GALLERIES (123 East 57th St.)—Mar. 5-26: Stage settings, Robert Edmond Jones. **BOEHLER & STEINMEYER** (Ritz-Carlton Hotel)—Mar.: Old Masters. **BROWNELL-LAMBERTSON GALLERIES** (106 East 57th St.)—To Mar. 15: Lithographs, Clarence Shearn. **BRUMMER GALLERIES** (55 East 57th St.)—Mar.: Pottery, Artigas. **BRONX ARTISTS GUILD** (N. Y. Botanical Gardens)—Mar. 12-27: Members exhibition. **D. B. BUTLER & CO.** (116 East 57th St.)—Mar.: Mezzotints. **FRANS BUFFA & SON** (58 West 57th St.)—Mar.: Paintings, William H. Singer, Jr., Jacob Dooneyward. **CONTEMPORARY ARTS** (12 East 10th St.)—Mar. 8-Apr. 1: Oils and water colors. George Constant. **RALPH M. CHAIT** (600 Madison Ave.)—Mar.: Early Chinese porcelains. **CALO ART GALLERIES** (128 West 49th St.)—Mar.: Paintings by American and foreign artists. **DELPHIC STUDIO** (9 East 57th St.)—To Mar. 13: Photographs, Edward Weston; drawings, S. Stella Henoch. **DOWNTOWN GALLERIES** (113 West 13th St.)—To Mar. 7: Paintings, Wood Gaylor. **DUDENING GALLERIES** (5 East 57th St.)—Modern American paintings. **DURAND-RUEL** (12 East 57th St.)—To Mar. 5: Exhibition of works by Renoir. Mar. 7-19: Pastels, Laura T. Huyck. **EHREICH GALLERIES** (38 East 57th St.)—Mar.: Old Masters. **FERARGIL GALLERIES** (37 East 57th St.)—Mar. 1-13: Paintings, Jack Yeats; water colors, Francis Chapin; lithographs, J. W. Golinkin. **FIFTEEN GALLERY** (37 West 57th St.)—To Mar. 12: Water colors, Winthrop Turney; paintings, Agnes Richmond; sculpture, Isabel Kimball. **PASCAL M. GATTERDAM** (145 West 57th St.)—Mar.: Paintings, Five Women Painters. **GALLERY 144 WEST 13th STREET**—Mar.: Paintings, Ben Bann. **G. E. D. STUDIO** (58 West 57th St.)—To Mar. 5: Paintings by **FOURTH NEW GROUP**. Mar. 7-19: Paintings, Hans Hofman, C. B. Ross and Cyril Willmott. **GRAND CENTRAL ART GALLERIES** (15 Vanderbilt Ave.)—Mar. 1-12: Landscapes, Robert Nichols; colored etchings, Dorsey Potter Tyson; etchings, HARLOW McDONALD & CO. (667 Fifth Ave.)—To Mar. 15: Etchings and drawings, Stanley E. Badmin. **MARIE HARRIMAN GALLERIES** (63 East 57th St.)—Mar.: Water colors and drawings, Roger de la Fresnaye. **GALLERY OF P. JACKSON HIGGS** (32 East 57th St.)—Mar.: Paintings Old Masters. **HISPANIC SOCIETY** (Broadway at 156th St.)—Mar.: Paintings, of Argentina, Cesario de Quiros. **EDOUARD JONAS GALLERIES** (9 East 56th St.)—Permanent: French XVIIIth century furniture, paintings and works of art; Paintings, Iwan Choultae. **FREDERICK KEPPEL & CO.** (16 East 57th St.)—Mar.: Prints by Masters of modern art. **KLEEMANN-THORMAN GALLERIES** (575 Madison Ave.)—Mar.: Etchings. **THOMAS KERR** (Frances Bldg., 5th Ave. at 53rd St.)—Mar.: Works of art, tapestry and furniture. **KLEINBERGER GALLERIES** (12 East 54th St.)—Mar.: Old Masters. **M. KNOEDLER & CO.** (14 East 57th St.)—Mar.: Drypoints and etchings, Muirhead Bone. **KRAUSHAAR GALLERY** (680 Fifth Ave.)—Mar. 10-26: Modern paintings and drawings. **J. LEGER & SON** (695 Fifth Ave.)—Mar.: English portraits and landscapes. **L'ELAN GALLERY** (50 East 52nd St.)—To Mar. 23: Exhibition of work of Raphael Soyer. **LEGGETT STUDIO GALLERY** (Waldorf-Astoria Hotel)—To Mar. 8: Colored wood cuts, Morley Fletcher. Mar. 1-19: Photographic personalities, George Lynes. **JOHN LEVY GALLERIES** (1 East 57th St.)—Mar.: Portraits, Raphael Yago. **JULIEN LEVY GALLERIES** (602 Madison Ave.)—To Mar. 11: Modern European photography. **MACBETH GALLERY** (15 East 57th St.)—To Mar. 12: Historical Series, George Fuller; 16 drawings of New Jersey landmarks, Sanford Ross. **PIERRE MATISSE GALLERY** (51 East 57th St.)—Mar.: Selected French modern painters and sculptors. **MAUREL GALLERY** (689 Madison Ave.)—Mar. 1-12: Informal portraits, Marcel Maurel. **METROPOLITAN ART GALLERIES** (730 Fifth Ave.)—To Mar. 26: Italian paintings of XVth, XVIth and XVIIth centuries. **MILCH GALLERIES** (108 West 57th St.)—Mar. 7-19: Drawings and paintings, Mrs. B. King Couper. **MONTROSS GALLERY** (785 Fifth Ave.)—To Mar. 12: Paintings, Russell Cheney. **MORTON GALLERY** (127 East 57th St.)—To Mar. 14: Paintings and etchings, Alex. Stavenits. **MUSEUM OF IRISH ART** (Barbizon Hotel)—Mar.: Irish painters and sculptors. **MUSEUM OF FRENCH ART** (20 East 60th St.)—To Mar. 20: Paintings, Derain, Vlaminck. **MUSEUM OF MODERN ART** (730 Fifth Ave.)—To Mar. 23: Architectural exhibition. **NATIONAL ARTS CLUB** (15 Gramercy Park)—Mar. 2-26: Exhibition of work of Junior Members. **NEW SCHOOL FOR SOCIAL RESEARCH** (86 West 12th St.)—To Mar. 5: 1st Exhibition of Painters and Sculptors Guild. **J. B. NEUMANN** (9 East 57th St.)—To Mar. 5: Paintings, Lee Gatch. **NEWHOUSE GALLERIES** (575 Madison Ave.)—To Mar. 5: Paintings, Monty Lewis. **ARTHUR U. NEWTON GALLERIES** (4 East 56th St.)—Mar.: Exhibition of English portraits and landscapes. **NEW YORK SOCIETY OF WOMEN ARTISTS** (745 Fifth Ave.)—Mar. 1-15: Exhibition on invitation by artists. **24 ARTISTS & SCULPTORS GALLERY** (22 East 11th St.)—Mar. 1-15: Sculpture, Morris Frank; paintings and water colors of New Mexico, Helen Young. **PUBLIC LIBRARY** (42nd St. and 5th Ave.)—

Mar.: Review of work of Timothy Cole; modern etchings; memorial exhibition, S. L. Smith. **PFYNSON PRINTERS** (229 West 43rd St.)—To Mar. 15: Self portrait prints. **REINHARDT GALLERIES** (730 Fifth Ave.)—Mar. 7-21: Paintings of children and flowers. **ROERICH MUSEUM** (310 Riverside Drive)—Mar. 5-Apr. 5: Exhibition of contemporary Canadian art. **SALMAGUNDI CLUB** (47 Fifth Ave.)—Mar. 4-27: Annual oil exhibition. **JACQUES SELIGMANN & CO.** (3 East 51st St.)—Permanent: Paintings, sculpture, tapestries. **SCHULTHEIS GALLERIES** (142 Fulton St.)—Mar.: Paintings by American and foreign artists. **E. & A. SILBERMAN** (133 East 57th St.)—Mar.: Old Masters and objets d'art. **S. P. R. GALLERIES** (40 East 49th St.)—To Mar. 5: Paintings and drawings, Robert Morse. **MARIE STERNER GALLERY** (9 East 57th St.)—Mar. 14-26: International exhibition of flower painting. **VALENTINE GALLERY** (69 East 57th St.)—To Mar. 19: Paintings, Eilehemius. **VAN DIEMEN GALLERIES** (21 East 57th St.)—Permanent: Old Masters. **E. WEYHE** (794 Lexington Ave.)—To Mar. 5: Lithographs and drawings, Victoria Hutson. Mar. 7-16: Prints and drawings, Emil Ganso. **WHITNEY MUSEUM** (10 West 8th St.)—Mar. 8-30: Provincial paintings of the XIXth century. Audubon prints and Thomas Nast cartoons. **WILDENSTEIN GALLERIES** (847 Fifth Ave.)—To Mar. 15: Crayon portraits, Edith Blum. **CATHERINE LORILLARD WOLFE ART CLUB** (820 Broadway)—Mar.: Members exhibition of commercial illustration and design. **HOWARD YOUNG GALLERIES** (634 Fifth Ave.)—Mar.: XVIIIth century Dutch paintings. Staten Island, N. Y.

INSTITUTE OF ARTS & SCIENCES—Mar.: Exhibition of modern art.

Rochester, N. Y.

MEMORIAL ART GALLERY—Mar.: Indian Tribal Arts and contemporary Spanish exhibition. **FITZHUGH GALLERY**—To Mar. 13: Oils, Anthony Sisti. **GEORGE H. BRODHEAD GAL-**

LERIES—To Mar. 6: Oils, Anthony Thieme. Mar. 9-23: Paintings, Emil Gruppe.

Syracuse, N. Y.

MUSEUM OF FINE ARTS—Mar.: Paintings, Anthony Thieme; water colors, Robert Allan; Junior League arts and crafts exhibit.

Akron, O.

AKRON ART INSTITUTE—To Mar. 15: Three Hungarian artists.

Cincinnati, O.

ART MUSEUM—To Mar. 28: Prints, Toulouse-Lautrec. To Mar. 20: Memorial exhibition of paintings, Robert Henri. **CLOSSON GALLERIES**—To Mar. 5: Paintings, Julie Morrow DeForest.

Cleveland, O.

MUSEUM OF ART—To Mar. 20: Russian icons; Russian peasant textiles.

Columbus, O.

GALLERY OF FINE ARTS—Mar.: Arctic paintings, Canadian artists; oils and water colors, Alice Schille; etchings, William Meyerowitz.

Dayton, O.

ART INSTITUTE—Mar.: American Survey Exhibition (College Art Assoc.); Paintings, Anthony Thieme.

Toledo, O.

MUSEUM OF ART—Mar. 6-27: Living Spanish Artists.

Youngstown, O.

BUTLER ART INSTITUTE—To Mar. 7: 11th Annual exhibition Mahoning Society.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—Mar. 15-Apr. 1: Paintings, W. Herbert Dunton.

Okla. Oklahoma City, Okla.

NAN SHEETS STUDIO GALLERY—Mar.: Contemporary American Painting.

[Continued on page 30]

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THE ART DIGEST has become a directory of
American art schools.

Return to Beauty

Dorothy Gafly, art critic of the Philadelphia *Public Ledger*, sees art heading back to its starting point after a "flight from beauty," the quests "marked by a weird flood of varied distortions" having failed. In prefacing her analysis of the present situation she referred to the "flight from beauty" as follows:

"Not so long ago the enigmatic smile of the 'Mona Lisa' could stir a heated art argument, and it was considered a subtle compliment to liken a damsel either to that sophisticated prototype, or to more spiritual madonnas. Art was the measuring stick for the feminine ideal.

"But with the passing of the rather frivolous capitalization on the desire of women young and not so young to outshine the angels continue Gibson Girl the bottom fell out of the pulchritude market. A few painters who still to court tradition, but among those whose names loom large on the art horizon how many find inspiration in feminine lure?

"Art and the popular ideal of beauty have suffered divorce. That schoolgirl complexion brought by the French court painter, Greuze, to the cheeks of his pretty-pretty ladies is as outmoded as the court of Louis XV. The fate of a Greuze submitted anonymously to a contemporary art jury in any major exhibition would be problematical.

"With art interest in feminine loveliness has gone any attempt to define or to discuss beauty. The mere mention of the word sends a shudder down the spine of a modernist. It is the one thing to be most avoided, either in studio gab or in the application of paint to canvas. We are hard-boiled, practical beings of the XXth century and a word that defies definition is a thorn in the flesh.

"Modern rejection of old concepts of beauty have led us to degenerate depths rather than to new heights. But misery of subject matter is digging its own grave. The flight from beauty begins to waver. Artists are glancing back over their shoulders at ideals outdistanced.

"They have not created a vogue for ugliness, but rather an art on a par with the abnormality of sideshow entertainments. The public no longer goes to art to satisfy a yearning for finer things and thoughts of life, but as it might be the latest murder trial for the sake of new thrills and sensations."

Turning to the reaction, Miss Gafly wrote: "The return to beauty" is more difficult than

the flight from it. Gradually those who have been taught to relish sensation must be weaned. To be a sensation a work of art should remain sufficiently recognizable to stir the emotions. It may suggest more than it actually portrays but it must possess the germ of suggestion. If it develops into a neutral its sensational life vanishes. It would be very difficult for any one to derive emotional excitement from a conventional design.

"Abstract art marks the zero hour of the retreat from beauty. Forms rendered unrecognizable lose the thrill of a suggested normality. . . .

"What has been gained or lost in the struggle? Through greater emphasis upon pattern, artists have gained brilliance of pigment and appreciation of forms. They have rescued themselves from the mud and mire, but they have also lost the shallow adulation of the pretty-pretty. Through contact with the abstract they are grooming their minds to return to a world that has its fine as well as its debased moments. There is spiritual kinship between abstract design and refinement of life that could not exist when art focused its attention upon distortion. But the abstract is to art what philosophy is to life, a spiritual experience following a period of strong emotional stress. It is a rarefied atmosphere in which art may cleanse itself before returning to its age-old struggle with living."

A Bucking Broncho Class

The Grand Central School of Art, 15 Vanderbilt Ave., New York, will soon have a new class in animal drawing under Frank Tenenbaum. Johnson, whose paintings of cowboy life and the West are so well known. Unique will be the bringing into the class of bucking bronchos, bears and deer by means of the moving picture. "A slow motion" of an animal running will enable the student to analyze the action as well as the anatomy and setting. A special method of classroom lighting will enable the student to draw while the picture is being projected.

"Many students come to us," said Edmond Greacen, president of the Grand Central School of Art, "whose interest in animal drawing is so great that it has been a problem how to give the training necessary in the study of animals which is their natural bent. I think the motion picture will solve the problem and give them a better chance to study the animals than they could get on the western plains, or zoo."

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A Review of the Field in Art Education

Lewisohn's View

There has been much discussion and much analysis of American contemporary art since the "American wave" started and especially since Samuel M. Kootz attacked it in a satirical article in the New York Times entitled "America über Alles." Many American artists replied to Mr. Kootz, who is the author of the book, "Modern American Painters" (1931), and for a time there was a regular department on the Sunday art page of the Times entitled "What Is American Art." It is interesting now to have the views of a well known collector of modern paintings, Sam Lewisohn, who has contributed to *Formes* an article entitled "Is There an American Art Tradition":

"Is there an American art tradition or school?" Mr. Lewisohn asks. "It is a question that those of us who make up the art audience in this country naturally ask ourselves. Personally I have never been able to detect any consistent current running through present American tendencies that would justify an affirmative answer. There was, it is true, a certain sameness that ran through painting in this country during the greater part of the nineteenth century—a certain grave, wistful character—not unlike the uniformity of pattern that ran through the literature of that period which included such figures as Emerson, Hawthorne, Longfellow and even Poe, the tragic night, and Mark Twain, the comic left—the 'Golden Age' one American writer has termed it. Among painters I refer to such men as Homer, Eakins and Thayer—perhaps Albert Ryder inherited this tradition and carried it to the limit."

"But since the great immigration, American painting has been as individualistic and polyglot as the population. How can one expect anything different at such a period of our life? How could it have been possible at this stage to develop any uniform tradition? The negative reply given to the question in our opening sentence would seem to be obvious; indeed it could have been given with conviction on *a priori* reasoning. It implies no criticism; it is just a natural fact. The facts of our social history make any other result impossible. It is true that we have groups that have created certain mannerisms of technique, outlook and even subject-matter—groups that have been created in the art world just as in other circles of American life, to protect the individuals composing it from the cold chaos without. They

have been like caves into which the individuals composing the clan have huddled—caves that have become social as well as art centers.

"This brings us to the general question whether there is in other countries any such thing as national 'school' and whether America is any different from France, Germany and England in this respect. My reply would be that it is a matter of degree, that both in France and Germany at least we can detect in each case a certain consistency or, let us say, flavor. These things are subtle and here I would be loath to speak dogmatically; but I must testify to a feeling that there is a certain sameness of quality in at least many of those that paint in France and many of those that paint in Germany. But while my feeling may be hesitant here, I can be quite positive that I detect no such uniformity in American painting.

"On the other hand I must admit incidentally that I am one of those who believe that the theory of a sort of higher determinism in art history—a sort of supreme logic that determines its trends—is largely a figment of the imagination of romantic art historians. So many of these tendencies would seem to be accidental, depending upon the presence of a particular individual in the roster of artists of a particular period. And then it also depends upon where that particular individual went and under what influence he happened to come. The fact that El Greco with his Italian discipline happened to visit Spain and identify himself with its religious ecstasies created a style that was largely accidental. Renoir's temperament together with the accidental circumstance that he started as a painter of china gave him a certain style and made it natural for him to pick up the eighteenth century French baroque tradition and carry it on further. Then again his visit to Pompeii induced him to introduce the charming terra cottas into his pattern. This accident of Renoir furnished the background for the style of a good many individuals among our American painters.

"A curious 'introvert' appeared on the scene of XIXth century French painting in the person of Cézanne, and did a tremendous thing. He brought to his painting almost a Chinese profundity and he expressed particularly in his landscapes the continuous fundamental process of nature. His influence upon the art of all countries—French, German, English, American—has been prodigious. Yet he was an 'originale', an accident, and any attempt to explain him

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in terms of historical logic is to my mind futile.

"But while there has been far less of logic in the trend of European painting than has been claimed, the individual anarchy in American painting has been much more pronounced. There is no particular reason for discouragement in this fact; it is a natural result of this particular phase of our social experience. It is probably temporary, but while there is nothing that our American painting as a whole has in common, there are certain tendencies which at times crop up within certain groups that may be said to be distinctly American. I speak particularly of a tendency to substitute mathematics and a dry superficial logic for the richer impulses of the unconscious. It is a tendency that we find in other branches of our American life. In certain aspects of business life there has been a naïve attempt prematurely to rely upon the statistics in fields in which for many years we will have to rely upon common sense. Again there has been an attempt by psychologists to substitute statistical methods for common sense methods in handling human beings. This has brought about a certain stilted quality in some of our American painting, though one must admire the ingenuity with which this rather brittle technique has been applied. This method of approach violates a dictum of a prominent artist that in getting satisfactory results he had to wait until 'something happened'; that is, till the unconscious functioned.

"On the other hand there have been most satisfying contributions by individual American artists. They seem 'topnotchers' to me, though just what their position will be in the perspective of the future, only time can tell. Of course, many of them have European background. This has given them a cultural heritage upon which they can rely. They have rich inner lives, which gives them 'something to say'. It is interesting to note that those Americans who are most free from the mechanical methods to which I have alluded are those with European or Asiatic names. Their work in each case has an individuality, which is the basis of all satisfying art. Essentially they are individuals and must be judged as individuals. In each case they are not only painters—they are personalities."

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"Alumni Night"

"Alumni Night" for the former students of the Pennsylvania Academy of Fine Arts was held recently at the Academy, under the sponsorship of the Fellowship. The idea was to return as a student again, wearing the same clothes, regardless of whether they were worn in 1805 or 1932, or else appear as one of the instructors, such as Anschutz, Eakins, Chase, Hale or any other Academy personality that was a part of their student days.

"It doesn't matter whether you wore it when they blew up the Maine," the announcement said, "or whether you were out late in it the night Lincoln was shot. The point is wear it and a fig for the Back Stares." John Larkin's impression of a class in the '90's furnished the cover design for the program.

Concurrent with the Fellowship party was the annual exhibition of paintings and sculpture by members of the Fellowship, which received praise from the Philadelphia critics.

Pennsylvania Program

Looking ahead to its program of art and education at its Summer session, the Pennsylvania State College has considered the widespread need for better trained art teachers and supervisors and directors of art education.

This need is to be met by courses representing both graduate and under-graduate work in free-hand drawing and design, organization of instructional material, teaching of art, the history of art, painting in oil and water color, sketching from the human figure, and supervision of art education and research, to mention a few. Leon L. Winslow, director of art education in the schools of Baltimore, will be the director for the fifth successive year.

A Book Jacket Contest

The Aventine Press, 122 East 42nd St., New York, in an effort to encourage art students in the practical application of their talents, announces a book jacket contest. A first prize of \$25 will be awarded for the best jacket for the cover of Josephine Lawrence's novel, "Head of the Family," to be published in the Spring.

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Calendar

[Concluded from page 25]

Bethlehem, Pa.
LEHIGH UNIVERSITY—Mar. 1-23: Water colors,
Paul Gill; etchings, Alfred Huty.
Philadelphia, Pa.

PENNSYLVANIA ACADEMY OF FINE ART—
To Mar. 13: 127th Annual exhibition of oil and
sculpture. PENNSYLVANIA MUSEUM OF
ART—To Mar. 20 (Fairmont): "Design for
the Machine". PHILADELPHIA ART ALLI-
ANCE—Mar. 2-27: Sculpture, Carl Milles. Mar.
7-31: Annual exhibition of oil paintings, water
colors and prints by living artists. HOLLAND
FINE ART GALLERY—Mar.: Paintings of old
Dutch towns, de Rooy; Paintings, cathedral in-
teriors, J. Cossaar. McCLEES GALLERIES—
Mar. 7-14: Lithographs, Albert W. Barker.

Pittsburgh, Pa.
CARNEGIE INSTITUTE—To Mar. 15: Paintings,
Alexander Byers Collection.

State College, Pa.
PENNSYLVANIA STATE COLLEGE—To Mar.
12: 50 Prints by 10 Americans (A. F. A.).

Providence, R. I.
FAUNCE HOUSE ART GALLERY—Mar. 7-19:
International Oils (College Art Assoc.). RHODE
ISLAND SCHOOL OF DESIGN—Mar. 7-26:
Petit Tuileries Exhibition (College Art Assoc.)
Mar. 6-27: Rembrandt exhibition. TILDEN-
THURBER—Mar. 1-15: Paintings and etchings,
Major Radcliffe Dugmore; woodcuts, Thomas
Nason. NATHANIEL M. VOSE—Mar.: Water
colors and oils, John Whorf; etchings, An-
thony Thieme. PROVIDENCE ART CLUB—
Mar. 8-20: 53rd Annual exhibition, oils water
colors, prints and sculpture.

Memphis, Tenn.
BROOKS MEMORIAL ART MUSEUM—Mar. 6-
27: Lithographs, Library of Congress.

Dallas, Tex.
HIGHLAND PARK SOCIETY OF ARTS—Mar.:
Oils and etchings, Margaret Law; costume de-
sign, William Cole. PUBLIC ART GALLERY
—Mar. 1-15: Paintings, Winter exhibition Na-
tional Academy of Design 1931 (A. F. A.).

Fort Worth, Tex.
MUSEUM OF ART—To Mar. 8: Tibetan banners
and Russian icons (Roerich); water colors,
Ohio Water Color Society; etchings, Mary Bon-
ner.

Houston, Tex.
MUSEUM OF FINE ARTS—Mar. 1-15: Oils, Mato
Ojuranovic. HERZOG GALLERIES—Mar.:
Etchings, Bernhard Wall, Wuanita Smith.

San Antonio, Tex.
ART GROVE GALLERY—Mar.: Paintings, Hugo
D. Pohl.

Seattle, Wash.
ART INSTITUTE—Mar. 2-Apr. 13: Indianese and
Indianesean art. HARRY HARTMAN'S GAL-
LERY—Mar.: Exhibition of pictorial photog-
raphy. NORTHWEST ART GALLERIES—Per-
manent: Exhibition of Northwest painters in-
cluding Alaska.

Appleton, Wis.
LAWRENCE COLLEGE—Mar.: Textiles and etch-
ings, Carnegie Foundation; collotypes, Jaffe;
woodcuts (Brown-Robertson Co.).

Madison, Wis.
STATE HISTORICAL MUSEUM—Mar. 7-26:
Sculpture, Rodin (College Art Assoc.).

Milwaukee, Wis.
ART INSTITUTE—Mar. 2-30: 19th Annual ex-
hibition of Wisconsin painters and sculptors;
14th Annual Wisconsin Society of Applied Arts.
To Mar. 13: Lithography and Wood engraving
exhibition. LAYTON ART GALLERY—Mar. 3-
30: Water colors, Ruth Colman.

Oshkosh, Wis.
PUBLIC MUSEUM—Mar.: Bicentennial George
Washington exhibit.

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CHICAGO REGIONAL CHAPTER'S ANNUAL MEETING

On Feb. 3, at the meeting of the Chicago Chapter of the League, Mr. Ralph Clarkson was unanimously elected honorary chairman by those present. Mrs. Lucile Stevenson Dalrymple continues as chairman. Efforts are being made to assure the exhibition of all phases of American art in Chicago in 1933 and in this the Chicago Chapter of the American Artists Professional League will have the collaboration of the Chicago Painters and Sculptors, the Chicago Galleries, the Southside Art Association, the Oak Park League and the Women Painters and Sculptors of "The Cordon." A group of League members comprising Florence White Williams, Ethel Louise Coe, Katherine Wolcott, Bertha E. Jaques, F. R. Harper, J. Ernest Brierly, Holger W. Jensen, Frank V. Dudley and Oscar Gross have undertaken to build up interest in the League. The Chicago Chapter is being shaped for an effective program that can advance the good work of the League. Its membership is growing.

For the evening of Feb. 20, the Chicago Chapter planned an artists' round table (buffet supper) and evening, dedicated to American art interests, at The Cordon Club. Artists from all the important art societies of Chicago were invited, and many new memberships in the League were expected to result. Extracts from Dr. Martin Fischer's "Permanent Palette" were to be read, and Miss Coe was to speak on "Compensations of an Artist's Life."

At the next meeting of the Chicago Chapter will be given the League's lecture, illustrated with slides, on the technic of stained glass making, prepared by George Pearse Ennis.

OFFICIAL PORTRAITS

"Art is a necessity in this country to but very few people, and in a time of great business depression the makers of art are among the first to feel the effects. It is by its artists rather than its politicians that a nation is remembered—'art alone endures'."—Richard H. Recchia, sculptor, in Boston "Transcript," reprinted in THE ART DIGEST, Jan. 1, 1932.

The United States of America appears to be perhaps the only country whose national government makes but little effort to stand back of its own artists.

This is particularly so with commissions for official portraits in Washington. Of the moneys appropriated by Congress for portraits, much has gone to foreign artists whose work is not a record of the best that contemporary American artists can do in the field of portraiture.

We are approaching an effort to pass legislation that will make obligatory the awarding to American artists of any and all commissions for portraits whenever paid for by the taxpayer's money. Many members of Congress are favorable to this project already, thanks to the preliminary work of the League's National Committee on Legislation. Members will be advised through this page when their collaboration will be needed and how they can act effectively.

A RECORD OF TECHNIQUE ON EVERY PAINTING

In the League's Pamphlet No. 1, Hints to Artist-Painters, Section 5, Dr. Martin Fischer makes the following request of painters:
 An artist should write on the back of his canvas as complete a record of his technique

as possible. This is the record of his chemical experiment. It will enable another generation to know why or how an artistic achievement was made to continue or to die.

Put down:

1. The nature of the "ground" used. Tell how you prepared it or what the manufacturer (name him) said it was when he sold it to you.
2. List the pigments employed and give name of manufacturer.
3. State the media used (oils, varnishes, driers, etc.,) and give their brand and maker's name.
4. Indicate any special techniques employed.
5. Date the beginning and the ending of your work including retouchings, revarnishings, etc.

The Portland Oregon Chapter, that has so often shown initiative, has followed this wise suggestion, and has had printed and distributed to its painter members the following label:

This Picture Should be Hung in a Good Light

RECORD

1. Nature of ground used (canvas, etc.)
2. Media used
Oils, Varnish, Drier, Etc. Manufacturer
3. Name any special technique.....
4. Date of beginning picture.....
Date of ending picture.....
Date of re-touching picture.....
5. List of pigments used
Colors Manufacturer

This is a gum-sticker label on white wove writing paper stock. So far, very good.

The Editor asks our members if this label can be improved? Should a gummed label be stuck on the wooden stretcher, and never on the back of the canvas? Should there be space for the name, address and title of the painting?

A resumé of your comment and suggestions for an ideal label to record technic will appear in a later issue.

CREDIT FOR ARTISTS

Dear Mr. Publisher (or Editor):

May I ask who is the (architect, sculptor, painter, etcher, craftsman) of the (building or other work of art) which was reproduced in your issue of.....

At present the public press of America, and publishers of illustrated periodicals are lax in crediting our artists with the authorship of their works of art which they are pleased to reproduce. It would be both proper and courteous if a serious effort were made by American publishers to give such credit to the artist, whenever possible, in captions and text. As news, it would seem to be as important as the names of donors and well-known social personages present. If the work of art be excellent, the name of its creator may be remembered longest of all.

Members of the League will do well to begin to note examples of the omission of such credit to artists.

It is probable that it has never occurred to many editors or publishers that such credit matters at all, one way or the other. It did not occur to any orator at the unveiling of Saint Gauden's statue of Lincoln in Chicago

[Continued back on page 9]

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Display of Old Dutch Painting Provides a Haven in a Storm



"The Dwarfs," by Jan Miense Molenaer.



"Landscape," by Jacob Ruysdael.

Twenty-four Dutch paintings of the XVIIth Century make up what the *Times* calls "an excellent group" at the Howard Young Galleries, New York, until March 12. "One room," says the critic, "is given over to the 'decorative' painting of the period—flower studies by Jan Willem Franck, Pieter Casteels, Pieter Hardime, Abraham Mignon and Gaspar Pieter Verbruggen. In the same gallery one finds 'Les Enfants de Neptune,' by Jacob de Wit, and a pair of 'Harbour Scenes,' by Abraham Storck, their outlandish pseudo-classical architecture bathed in the beautiful Dutch light.

"The figure pieces and landscapes in the large gallery are singularly mixed. An exquisite 'Duet' by Jan Molenaer hangs beside a large, affected, Italianate portrait by Mo-

reelse. There is the fine Fabritius 'Portrait of a Woman,' which is as near Rembrandt as anything not by Rembrandt could possibly be; also shown are a handsome Hondcoeter 'White Cockatoo,' two good Ruysdael landscapes [one by Jacob, the other by his uncle Solomon], and canvases by Van der Helst, Maes, Gelder, Wouwerman, de Keyser and Rombouts."

The art lover, buffeted by the spiteful "isms" of contemporary painting, will find the exhibition a snug harbor for rest and the patching of sails.

Adams Wins Hoosier "Popular"

Wayman Adams' "Portrait of Mrs. Cameron" was voted the Harry G. Nye \$100 popular prize in the eighth annual Hoosier Salon. Sales totaled \$3,000, a gain of \$300 over last year.

Dreyfus Collection

A group of Renaissance sculpture from the famous collection of the late Gustave Dreyfus was exhibited at the Fogg Art Museum, through the courtesy of Sir Joseph Duveen, who brought the treasures to America for dispersal. This collection is said to be the last great private collection of Renaissance sculpture, and had never before been publicly shown. Already large and valuable when bought by



"St. John," by Donatello.

M. Dreyfus in 1870, it was greatly enriched during his forty years of collecting.

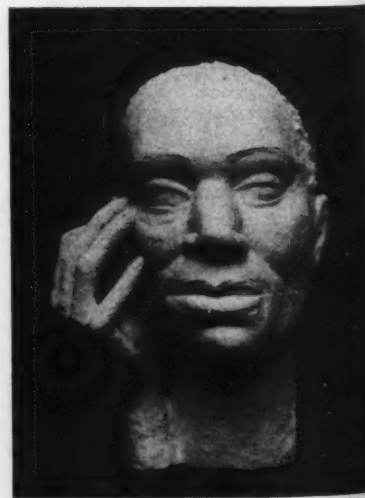
The catalogue lists the masters of the period, Donatello, Verrocchio, Desiderio, the della Robbia, Pisanello, etc., revealing the quattrocento in full bloom. As Dorothy Adlow pointed out in the *Boston Transcript*, sculpture exhibitions of such significance are rare, due to the fact that important historic marbles and bronzes are segregated in museums and private collections.

"These craftsmen," wrote Miss Adlow, "did not remain above the flood of events, outside the emotional stream of their time. In portraits, in commemorative monuments, in devotional objects, they depicted the prides and conceits, the superstitions, the inconsistencies, the intemperance of their time. The plastic art was not above performing illustrational duties; it did not scorn sentimentality, it delighted in theatricality, it was as pleased to portray a despot as the Greek was pleased to portray a god. Yet there remained, when all these non-sculptural considerations were ignored, a genuine plastic scheme. They had learned from antiquity how to reflect upon the art of sculpture as an instrument of form. If there is something intrinsically Italian in the spirit of these craftsmen, there is also something inherently sculptural in manner in which they hewed the stone, carved designs and modeled for their bronzes. There was that consummate suitability of subject to form, form to material. There was an ensuing vitality which sprang from a frank interest in physical characteristics and from the unconcealed expression of emotion."

Bought by Russia

Minna R. Harkavy of New York holds the distinction of being the first American artist to be represented in the Museum of Western Art in Moscow. Her "Head of Hall-Johnson," a portrait of the noted Negro composer whose choir was a striking feature of "The Great Pastures," has just been purchased by the Soviet Government. The piece was chosen from a collection of 14 bronzes which Miss Harkavy exhibited at the museum in December, at the special request of the Society of Cultural Relations with Foreign Countries, the first showing of American sculpture in Russia under Soviet regime.

The Moscow exhibition had a daily attendance of between 400 and 500. The workers who came in groups with their art instructors were attracted by the work of this American artist who had chosen as her subject matter varying types of American labor. *Pravda*, the Soviet political newspaper, which seldom devotes space to art, regarded the exhibition as significant for its revelations of labor conditions in industrial America.



"Head of Hall-Johnson," by Minna Harkavy.

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